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1966-1970

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THE COMPLEAT BEATLES
Volume Two
A Delilah/ATV/Bantam Book

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Musical History:

Volume Two (1966-1970)

1966

I think Rubber Soul, *really, was the first of the Beatles' albums which presented a new Beatles to the world. Up till then we had been making albums rather like a collection of singles. Now we were really beginning to think about albums as a bit of art on their own, as entities of their own. And* Rubber Soul *was the first to emerge that way.*

—George Martin

The next Beatles album to "emerge that way" would be *Revolver*, which hit American record stores August 8, 1966, the same day as the "Yellow Submarine"/"Eleanor Rigby" single. In between, however, came George Harrison's January 21 marriage to Patti Boyd, an album cover controversy, an anti-Beatle backlash concerning Lennon and a crack he made about Jesus Christ, and the start of the Beatles' last world tour. There were also a few more records.

The first would be "Nowhere Man" and "What Goes On," refugees from the British *Rubber Soul* coupled as a single and issued February 7. Penned by John, "Nowhere Man" signified the first serious departure from the boy-meets-girl storylines of Beatles songs. But the song has less to do with the social commentary of the post-*Revolver* era than it did with the simple fact that Lennon had just been trying to write a song and as he later said "nothing would come. I was cheesed off and went for a lie down, having given up. Then I thought of myself as a Nowhere Man—sitting in his nowhere land." The song's folkie shuffle no doubt had its roots in Dylan. But his arrogant whine would have played a poor second to the voices raised in fourteen-carat harmony by John, Paul, and George. Ringo got his licks in on the flip, co-writing "What Goes On" with John and Paul as well as singing it.

"Paperback Writer" and "Rain"—two more songs of experience, Paul's and John's respectively—appeared as a double A-side May 30, recorded the month before. The former probably came out of McCartney's frustrating experiences as the in-house flak for the group in the early days, creating mail campaigns and writing hype sheets. "Rain"'s hypnotic quality can be attributed to Lennon's tinkering with backward tape loops on his vocal track, although George's neo-Eastern riffing and Ringo's clever rhythmic punctuation should not be shortchanged.

Besides, John discovered the miracle of playing tapes backwards not in a moment of artistic genius but in a late-night stupor. At home one night, he put a rough mix of "Rain" on a tape recorder and listened to it over and over again—*something* did not sound right—until it hit him. He'd put the tape on backwards by accident. Nevertheless, he liked what he heard as did the band, who would employ reverse tape loops on future recordings. Not surprisingly, though, "Rain" only peaked at number 23 while the comparatively straightforward rocker "Paperback Writer" became the Beatles' twelfth number one single in the States.

In the "stranger than fiction" department, Capitol Records actually lost money on their next Beatles album *Yesterday... and Today*, another jigsaw compilation of singles, U.K. album leftovers, and newly recorded tracks yet to be released in Britain. The cover photograph of the group in bloodied butcher smocks cradling dismembered dolls and hunks of meat caused such a row among outraged disc jockeys and retailers who received advance copies of the album that Capitol was forced (despite John's protest that the shot was "as relevant as Vietnam") to junk 750,000 covers as well as piles of streamers and other promotional accessories at a cost of close to a quarter of a million dollars. (A few "butcher covers" did escape when lazy Capitol employees simply pasted the new cover—an innocuous shot of the band posed around a steamer trunk—over the offending photo, creating an instant collector's item.)

Of the *Yesterday ... and Today* tracks, "Nowhere Man," "What Goes On," George Harrison's "If I Needed Someone," and the campy raver "Drive My Car" came from the British *Rubber Soul*. McCartney singled out "Drive My Car" in a *Newsweek* interview as a "perfect example" of his songwriting collaborations with Lennon. Apparently, Paul first wrote the song with the key line *You can give me golden rings*. At the recording session, John dismissed the line as "crap" and together they came up with *You can drive my car*. Agreeing it was a significant improvement, Paul said "the idea of the girl being a bitch was the same but it made the key line better."

For John's song "I'm Only Sleeping," George fed his guitar breaks backwards into the final mix (the version of this song which later appeared on the U.K. *Revolver* had extra guitar sounds and the verses were rearranged). "Dr. Robert" was a sarcastic Lennon raver about a less-than-scrupulous physician and on "And Your Bird Can Sing," the band stripped down to two electric guitars, bass, and drums. Both songs later showed up on the English *Revolver* as well.

mono
REVOLVER
Warwick Hotel

Recent singles padded out the rest of the album—"Yesterday," Ringo's cowboy workout "Act Naturally" (the last non-original to appear on a Beatles LP until "Maggie Mae"), "Day Tripper" with John slapping the tambourine, and "We Can Work It Out." Paul wrote the latter, but John (who played the harmonium) contributed the sadly prophetic line *Life is very short/and there's no time/For fussing and fighting, my friend.*

The dog days of August started with an unprecedented flap over remarks Lennon had made some months earlier in an interview with the London *Evening Standard*: "Christianity will go. It will go. It will vanish and shrink. I needn't argue about that. I'm right and I will be proved right. We are more popular than Jesus now. I don't know which will go first—rock & roll or Christianity. Jesus was all right, but his disciples were thick and ordinary."

When the American fan mag *Datebook* reprinted the remarks (out of context, by the way) shortly before the start of the Beatles' third and last American tour August 12, Lennon and the group became the targets of a backlash just as intense as the euphoria they sparked in 1964. A radio station in Birmingham, Alabama sponsored what was the first of many bonfires of Beatles records and memorabilia across the Bible Belt. Other radio stations in New York, Utah, Texas, and South Carolina joined the fray by banning Beatles records from the air. The outcry against John's "bigger than Jesus" crack was so great he swallowed his words in a public apology at a Chicago press conference the night before the first show.

The tour itself was a bit of a bumpy ride. At that same press conference, when asked if he had called the United States a racist country, McCartney replied in the affirmative. In Toronto, John proclaimed he was in favor of American draft resisters fleeing to Canada. The August 19 show in Memphis was picketed by the Ku Klux Klan, and in Los Angeles, the crowd rioted, forcing the band to escape in an armored car. The highlight of the tour was their second show at Shea Stadium August 23, naturally a sellout.

In the midst of all this arrived *Revolver*, accompanied by the single "Yellow Submarine" b/w "Eleanor Rigby." "Yellow Submarine" was as far out as the Beatles had yet dared to get. Paul wrote it as a kind of kiddie singalong, but the final result sounded like they recorded it in some musical playground of the mind. Among the sound effects used were clinking glasses, rags pushed around in a bucket of water, and bubbles blown through a straw. A military brass band blew a few licks and an impromptu choir starring Patti Harrison, George Martin, Mal Evans and assorted members of the studio staff chimed in for the chorus, all topped off by Ringo's deadpan vocal.

"Eleanor Rigby" was and still is something else altogether. None of the Beatles actually played on the song, scored by Martin for four violins, two violas, and two cellos. McCartney later won a Grammy for his vocal performance on this tragic tale of urban desolation set in a dark forbidding city that could easily be a double for Liverpool.

The rest of *Revolver* was no less innovative. For "Got to Get You Into My Life," the band hired five of the best hornmen in British jazz—Ian Hamer, Les Condon, and Eddie Thornton on trumpets and Alan Branscombe and Peter Coe on tenor sax. Alan Civil's horn also drifted in and out of Paul's dreamy ballad "For No One." John claimed "For No One" to be one of his favorite Beatle songs while Paul has said "Here, There and Everywhere" (reportedly inspired by the Beach Boys' "God Only Knows") is one of his.

George trotted out all the Indian trappings, including guest tabla player Anil Bhagwat, for his obligatory sitar showcase "Love You To," one of three new Harrison numbers on the album. In "Taxman," he railed against the British tax laws eating up all but five percent of the group's income while Paul stepped out on lead guitar. McCartney also handled piano duties on George's "I Want to Tell You." George Martin took over the ivories for Paul's cheery "Good Day Sunshine."

The "she" in "She Said She Said" who said *I know what it's like to be dead* turned out to be actor Peter Fonda. But things got real strange come album's end with Lennon's spooky surrealist outing "Tomorrow Never Knows," originally dubbed "The Void." Unable to hire the one thousand chanting Tibetan monks he heard in his head, John settled for creating the illusion of same by playing tapes of voices, guitars, and miscellaneous sounds backward, forward, and at a variety of speeds. *Turn off your mind, lay down all thought, surrender to the void* he droned, drawing his inspiration from the Tibetan Book of the Dead. *Love is all and love is everyone.*

But it just goes to show you..."I was in Germany on tour just before *Revolver* came out. I started listening to the album and I got really down because *I thought the whole thing was out of tune*. Everyone had to reassure me it was okay."—Paul McCartney, *Musician Player and Listener*, 1980.

August 1966. A backlash bonfire to protest John Lennon's remark that the "Beatles are more popular than Jesus."

The Beatles closed an important chapter in their story when they played their last concert together August 29 at San Francisco's Candlestick Park. Taking well-deserved vacations, the Beatles temporarily went their own ways—John to Spain to star in Richard Lester's film *How I Won the War*, Paul to do his first film score for *The Family Way*, and George to further his studies in Indian religion, culture, and music. It was the end of an era, yet there was another one just around the corner.

1967

Welcome to "The Studio Years." Retired once and for all from live performances as a group (with the sole exception of the prankish *Let It Be* rooftop gig), the Beatles took up extended residence at Abbey Road to learn how to play a new instrument—the studio. They'd had plenty of practice on *Rubber Soul* and particularly *Revolver*, but the double A-side single "Penny Lane"/"Strawberry Fields Forever" was the first of what would be many virtuoso performances.

Recorded the previous December and released in America February 13, "Penny Lane" and "Strawberry Fields Forever" were among the first three tracks recorded for the album eventually to be called *Sgt. Pepper's Lonely Hearts Club Band*. The third was "When I'm Sixty-Four."

"When the new year came," recalled George Martin in a 1978 interview, "Brian [Epstein] said 'We do need another single' and I said 'We're working on this album at the moment and we've got three titles.' Brian said, 'We'll take two of them.' "

Taking one from column John and one from column Paul, they settled on "Strawberry Fields Forever" and "Penny Lane." The former, Martin continued, "wasn't any more experimental than 'Tomorrow Never Knows' on *Revolver*. 'Strawberry Fields' was very much John's way of expressing himself at the time. 'Penny Lane' was very much Paul's. We only had three to choose from and Paul much preferred 'Penny Lane' over 'Sixty-Four.' Wouldn't you?

"Ironically," he added, "the coupling of 'Strawberry Fields' and 'Penny Lane,' which I think is one of the best singles ever made, was the first Beatles record in England that didn't make number one. We had nine number one's up to that point from our start and the tenth record didn't make number one. It made number two. That's justice for you."

In addition to being one of the best—if not *the* best—pop singles of all time, "Penny Lane" and "Strawberry Fields Forever" was the official starting gun for rock musicians to seriously experiment with and beyond their medium. A fan of the high rippling trumpets in Bach's *Brandenburg Concerto*, Paul came up with the idea of the trumpet obligatos in "Penny Lane," humming the notes to George Martin who in turn transcribed them on paper for soloist Philip Jones. Paul and George Martin played piano, John beat a conga drum, and string bassist Frank Clark and David Mason on B flat piccolo trumpet completed the studio troupe here.

Just as "Penny Lane" took its name from a busy Liverpool street where Lennon grew up, "Strawberry Fields Forever" was named after a Liverpool house called Strawberry Fields where the young John attended garden parties with his neighborhood pals (the house, ironically, was located near a boy's reformatory). Musically, the song was a miracle of then-current studio technology. Lennon conceived the song as a slow, dreamy flashback, but the first take apparently turned out to be too rock & roll for his taste. After he wrote a new score in a different key and tempo, George Martin took the first half of the initial recording and spliced it together (on a variable control tape machine) to the second half of the new version, speeding up the latter by five percent to match the original key and tempo. Martin and the group also employed a startling array of instruments for the songs, including flutes, cellos, harpsichord, brass, an electric drum track, and mellotrons. But for all its innovations, "Strawberry Fields Forever" stands as a classic because, as Lennon said, it was one of his best and most honest songs ever.

The completed *Sgt. Pepper* showed up the following June (June 1 in England, the next day in the States). With the passing of time, *Sgt. Pepper* sounds more and more like a period piece, a soundtrack for turning on, tuning in, and dropping out. There is no question, nevertheless, that *Sgt. Pepper's Lonely Hearts Club Band* forced the world to look at and listen to pop music as a social force, not just adolescent confection. The cosmic counterculture based on peace, love, and rock & roll already had a head start on the West Coast, headquartered at the corner of Haight and Ashbury in San Francisco, but it was *Sgt. Pepper* that disseminated the psychedelic message to the masses.

It also set the standard for rock & roll-to-come. Consider the new tricks the Beatles pulled out of their

collective musical bag: folk, baroque, classical, and music hall flourishes; rhythms, keys, and tempos turned inside out and upside down; lyrics as poetry, even further removed from the hand-holding anthems of '64; an inspired assortment of makeshift studio effects; and a collection of instruments brand new to big beat music. Paul alone played bass, organ, piano, harpsichord, lead guitar, and comb-on-paper. George exerted even more of his Indian influence, and whole orchestras were called in for even bit parts. When you realize that today it takes the Eagles and Bruce Springsteen two to three years to cut albums and Fleetwood Mac blew a cool million on *Tusk* alone, it stands as a tribute to the striking immediacy as well as artistic worth of *Sgt. Pepper* that it only took four months and $100,000 to complete.

From the Burroughsian cut-and-paste way that George Martin spliced together the steam organ parts in "Being for the Benefit of Mr. Kite" to the extravagant packaging (lyrics printed on the back, Sgt. Pepper cut-outs, the "band" cover photo), *Sgt. Pepper* was an album that demanded to be taken seriously and a new "serious" school of rock criticism epitomized by new over- and underground publications like *Crawdaddy* and *Rolling Stone* arose as a direct result.

Actually, the rather stodgy *Newsweek* hit *Pepper*'s nail right on the head in its review: "*Sgt. Pepper* is such an organic work...a rollicking, probing language-and-sound vaudeville, which grafts skin from all three brows—high, middle, and low—into a pulsating collage about mid-century manners and madness."

Declared the first true rock concept album, *Sgt. Pepper* did not start out that way and the song "Sgt. Pepper's Lonely Hearts Club Band" only appeared halfway through the sessions. "It was spread over a long time," George Martin has said of the album. "The boys were very much into their psychedelic business and they weren't too aware of what was going on."

"I guess the thing really happened once we got started. It almost seemed to grow by itself, automatic writing. When I started editing it together, it just started to flow that way. I don't think it was any one person's planning or thought. We never sat down and said 'Let's make a conceptual record.'"

After the rousing "calling all ears" opener, the band introduces Billy Shears a.k.a. Ringo crooning "With a Little Help From My Friends," a song tailor-made for him by Paul with a little help from his friend Lennon who added the line *What do you see when you turn out the light/I can't tell you but I know it's mine.* There must also be some connection between the fact that the song was first titled "Badfinger Boogie" and barely two years later Paul would rechristen Apple Records signing the Iveys as Badfinger.

To this day, people still cannot believe—as Lennon claimed—"Lucy in the Sky with Diamonds" was inspired by his four-year-old son Julian's painting of a little girl in a black sky dotted with stars and not by Hippiedom's number one hallucinogen. Described by George Martin as an "aural Salvador Dali," Lennon came on more like a pop art cross between Peter Max and Lewis Carroll here with his *tangerine trees, marmalade skies, plasticene porters with looking glass ties.* Note the shift from 3/4 time on the verses to 4/4 at the chorus, a high contrast between the dream-like imagery in the lyrics and Lennon's basic rock & roll instincts. That heavy metal-like celeste sound was actually Paul overdubbing his bass with organ.

John Lennon had substitute drummer Jimmy Nicol—who stepped in for an ailing Ringo on a few European and Far East concert dates in '64—to thank for the key line in "Getting Better." During that tour, whenever asked how things were going, he usually replied "It's getting better." The Beatles' jack-of-all-jobs Mal Evans had a hand in writing "Fixing a Hole" with Paul but settled for payment instead of a songwriting credit.

Based on a London newspaper account of a girl who really did leave home, "She's Leaving Home" features but one Beatle—Paul in a remarkably melodramatic vocal performance. The string section was in fact arranged by Mike Leander. George Martin could not make the session because of a previous recording commitment to British pop thrush Cilla Black.

Martin nearly drove his engineers batty with his unorthodox approach to the circus calliope effects on John's "Being for the Benefit of Mr. Kite." In addition to a basic track featuring Lennon and Martin on organs and Mal Evans on bass harmonica, Martin instructed his studio staff to cut a tape of Victorian steam organ recordings into foot-long sections, fling them into the air, and reconstruct them at random, in addition to which the snippets were speeded up, slowed down, distorted, played backwards, and even dipped in a bottle of Coke. If the final result really sounds like a circus, the session surely must have looked like one.

Pepper's Side Two opened with George starring on sitar and vocal backed by musicians from the Indian Music Association on "Within You Without You." Harrison wrote the tune on a harmonium belonging to

John Lennon and son Julian en route to Athens, Greece, for a vacation in July 1967. Wife Cynthia follows.

long-time Beatle friend Klaus Voorman (he also did *Revolver*'s black-and-white cover drawing). In scoring the tune, however, George Martin told the background string section to bend and slur their notes to blend with those of the Indians. The laughter at the end was meant to deflate the overwhelming spiritual seriousness of the song, but that did not stop rocker Stephen Stills from later carving the lyrics *With our love, with our love, we can save the world* on a stone in his garden.

"When I'm Sixty-Four"—the odd song out in the "Strawberry Fields Forever"/"Penny Lane" single saga—was penned by Paul on the occasion of his father's sixty-fourth birthday. Martin got that "tooty kind of sound" Paul wanted to accent the vaudevillian cut of the tune with two clarinets and a bass clarinet.

While the idea for "Lovely Rita" came to McCartney after someone informed him that parking meter women are called meter maids in America, Lennon titled "Good Morning Good Morning" after a television cornflakes commercial. For the latter, George Martin created his own *Animal House* band, overdubbing a score of sounds from the animal kingdom, from baying hounds to your basic farmyard oink. He was particularly pleased once he discovered he could segue a chicken clucking straight into the wailing guitar signalling the reprise of the *Sgt. Pepper* theme.

Over a decade after *Pepper*'s release, John Lennon's "A Day in the Life" remains *the* highpoint on an album of nothing but highpoints. *Newsweek* hailed it as "the Beatles' 'Waste Land,' a superb acheivement of their brilliant and startlingly effective popular art." And still the BBC banned it because of the line *I'd love to turn you on.*

George Martin described the session:

"John had a song called 'A Day in the Life' [inspired by separate newspaper accounts of a Guiness heir dying in a car crash and of 4000 potholes in the streets of Blackburn] and he couldn't think of how to get out of it. Paul said 'I've got a song'—which was quite different—and they said 'Okay, let's try that in the middle and see what happens.' 'But they don't really connect up. What do we do in between?' 'Well, let's just play twenty-four bars and we'll worry about that later.'

"And that was how we did it. We got twenty-four bars of Mal counting out the beat and we got an alarm clock [which can be heard on the record] on the side just in case we fell asleep. But what are we going to do eventually? He says, 'Well, we'll fill it up with a big orchestral sound. Let's have a symphony orchestra.' But I said, 'What should I make them play?' 'They can just come in and busk it.' 'But you can't have eighteen musicians just come in and busk it!' "

But that is exactly what Martin had them do—to be more precise, forty-one musicians from the London Philharmonic sawing away, every man for himself. As for that last lingering piano chord which goes on for forty-two seconds, Martin said that was he, John, and Paul slamming down on three separate pianos at the same time—Paul hitting the top end of the chord, Martin the middle, and John the bottom—with each piano superamplified as to catch every last harmonic drop.

Sgt. Pepper's Lonely Hearts Club Band was enough to keep pop fans and critics occupied for months, even years. Yet a mere two months after its release, the Beatles hit the market with a new single coupling the anthemic singalong "All You Need is Love" and Lennon's "Baby You're a Rich Man," a cryptic self-interview in song on which he played an electronic keyboard called the clavioline and Rolling Stone Brian Jones blew away on oboe.

"All You Need is Love" had already been premiered on the British television show *Our World* to a global audience estimated at 700,000,000 through the miracle of satellites. Opening with the blare of trumpets playing the French national anthem and fading out to the strains of "Greensleeves" with a flash of "She Loves You" for good measure, "All You Need is Love" was the right song at just the right time, the perfect theme for the Summer of Love currently in progress. Rock & roll was the medium, love was the message, and the Beatles delivered it first class, with help from an all-star chorus featuring Stones Mick Jagger and Keith Richards, the Who's Keith Moon, Graham Nash, Jagger's girl Marianne Faithfull, Jane Asher, and Patti Harrison.

The sudden death August 27 of manager Brian Epstein at age 32 brought the Beatles crashing back to the material world. The group was in India learning the secrets of life according to the Maharishi Mahesh Yogi when they got the news. Returning immediately to London, the group found themselves forced to take a crash course in the secrets of life according to the music business. They refused to even consider a replacement, insisting as Paul succinctly put it "no one could possibly replace Brian."

Left to their own device, the Beatles set off on their first post-Epstein adventure, a one-hour film musical entitled *Magical Mystery Tour.* Mostly McCart-

John listens avidly to the Maharishi in 1967 as Ringo, with his wife Maureen and George look on.

ney's idea, *Magical Mystery Tour* was—on paper—a zany anarchic bus trip through a wigged-out English countryside starring a host of eccentric characters, the Beatles among them, in a kind of psychedelic Rolling Thunder Revue.

On record (a lavish double EP set in England, a full-length LP in America filled out with recent singles including the bouncy "Hello Goodbye"), *Magical Mystery Tour*'s six songs came off like half a *Pepper*, trying to cover the same expansive musical territory in only half the time. The title song, like the "Sgt. Pepper" theme, was like a commercial for the fun to follow and McCartney apparently sent Mal Evans out to hunt down some real mystery tour posters to give him some idea for the lyrics (Evans returned unsuccessful).

Both "The Fool on the Hill" and "Your Mother Should Know" were classic McCartney, the first a simple but poignant three-minute ballad with a sharp philosophical point and the second a reprise of the music hall clowning of "When I'm Sixty-Four" minus the latter's sugary but sincere expression of love. On "Flying," an eerie instrumental filler credited to all four Beatles, Lennon played the melody on a mellotron—an electronic keyboard with near-orchestral possibilities—as well as doing the backward tape loops in the coda with Ringo. George Harrison got a similar effect on "Blue Jay Way," an evocative adaption of his Indian ideas to a more Western arrangement with a cello and Hammond organ instead of sitar and tablas. The song, by the way, was written by George for former Beatles press agent Derek Taylor who was visiting Harrison at his house on Blue Jay Way in Los Angeles.

What "A Day in the Life" was to *Sgt. Pepper*, John's "I Am the Walrus" was to *Magical Mystery Tour*, a psychedelic centerpiece full of oblique Dylanesque wordplay and exotic sonic sensations. Not so much a song as an experience, "I Am the Walrus" was compiled from bits and pieces of incomplete Lennon songs hinged on the image of the Walrus in Lewis Carroll's poem "The Walrus and the Carpenter" in *Alice in Wonderland*. Lennon noted in the 1980 *Playboy* interview that he later discovered that in Carroll's poem the walrus was the bad guy, not the carpenter. "I should have said 'I am the carpenter.' But that wouldn't have been the same, would it?"

The sound of a police car, siren going full blast, racing by John's country home gave him the idea for the "Walrus" musical score. The siren-like sound of two alternating notes repeated throughout the track were the foundation upon which George Martin built a manic orchestral arrangement of cellos, violins, horns, and choir. Those voices floating in and out of the mix at the end came courtesy of the BBC, in fact a radio dramatization of Act V, Scene 6 of *King Lear*.

When the completed *Magical Mystery Tour* finally hit British television screens December 26, the film and its stars took a considerable beating at the hands of the press. Among the words used to describe the film were "witless rubbish," "lamentable," "a great big bore," "colossal conceit," and "tasteless nonsense." In retrospect, *Magical Mystery Tour*—as record or film—does not seem nearly as lame as the critics suggested. Naive maybe, amateurish probably, but certainly not the total artistic bomb they claimed. Still, it was not a great end to an otherwise generally triumphant year.

1968

The hippie dream of peace and love that looked like such a sure thing in 1967 burst like a bubble in 1968. Both Martin Luther King and Robert Kennedy lost their lives to separate assassins' bullets. Chicago erupted in blood and violence at the Democratic National Convention there. America stood waist deep in the rice paddies of Vietnam, fighting a war that did not so much separate the men from the boys as it did the hawks from the doves.

And that was just for starters. If the hippie was dead—the San Francisco freak community actually staged a mock burial—it was because it didn't look like he had much to live for.

The Beatles had their problems as well. Cynthia Lennon sued husband John for divorce as a result of the Beatle's blossoming romance with Japanese avant-gardist Yoko Ono. The Apple boutique the group had opened in London the previous December shuttered a few months later with a going-out-of-business sale that quickly turned into a free-for-all when the inventory was given away. The Beatles nevertheless founded Apple Corp., Ltd. as a corporate umbrella for all manner of multi-media activity (including records), although it soon became apparent that a lot of Beatles money was being wasted by people other than the Beatles. Finally, in a surprising reversal of their soapboxing on behalf of the Maharishi and transcendental meditation the year before, John, Paul, and Ringo all disavowed any further interest in enlightened Indian paths, leaving George to continue walking them alone.

But none of this stopped them from making records, and great ones at that. The first one of the year

Magicians of Magical Mystery Tour, 1967.

came out in England on the Ides of March (March 15) and that pairing of Paul's "Lady Madonna" and George's "The Inner Light" must stand as one of the most schizophrenic Beatles 45s ever. Based on an old record called "Bad Penny Blues" and recorded shortly before the Beatles set out on their last pilgrimage as a group to India, "Lady Madonna" was Paul doing his best Fats Domino imitation backed by a quartet of saxophonists led by renowned British jazzman Ronnie Scott. George recorded the flip in Bombay with Indian musicians (no other Beatles were present) and nicked the lyrics from a Japanese poem. (For reasons unknown, "The Inner Light" was not issued on a U.S. album until the 1980 *Rarities* LP.)

On July 17, John, Yoko, Paul and Mr. and Mrs. Starr attended the world premiere in London of the animated film *Yellow Submarine*, a *Fantasia*-like outing based on the song of the same name, starring Sgt. Pepper and animated versions of the individual Beatles, and written by Erich *Love Story* Segal. Four new songs recorded in 1967 and early '68 appeared in the movie, but the soundtrack would not be released until next January.

August 26 marked Apple Records' debut in America and with it that of the Beatles' first single on the label, "Hey Jude" b/w "Revolution." At seven minutes and eleven seconds, "Hey Jude" was the longest pop single to date. At sales in excess of five million copies, "Hey Jude" was also the band's most successful single to date. The use of almost fifty instruments, nearly as many voices, and a forty-piece orchestra also called on to sing and clap their hands smacked of Phil Spector's Jericho wall-of-sound. But it was rather extravagant stuff for a song first written by Paul as "Hey Jules," a message of consolation to Lennon's son Julian after the collapse of his parents' marriage.

The Beatles' first political tract in song, "Revolution" (released at the same time as the Rolling Stones' incendiary "Street Fighting Man") was Lennon's challenge to the Bastille-style politics of the Yippies with his demand to *see the plan* and his Gandhi-like insistence on non-violence (or *you can count me out*). They recorded two versions, one a fast proto-punk rocker with fuzzed-up guitars—and effect achieved by overloading one of the pre-amps—and the other a slower bluesy take Lennon wanted issued as the single. George and Paul voted for the faster, more commercial take and won, although John would continue to play "the singing reporter" (as he called himself) with a poetic vengeance on his own records.

The other "Revolution" did appear on *The Beatles*. Released in November, it was the group's first double album not counting Capitol's '64 cash-in documentary *The Beatles Story* and was soon subtitled "The White Album" for its ultra-simple white cover, itself a reflection of the basic rock & roll roots showing through in the thirty songs here. The first Beatle solo albums, Harrison's *Wonderwall* soundtrack and John and Yoko's controversial *Two Virgins* with its notorious nude cover shot, were already out and on *The Beatles* the individual members concentrated on their own conceptual and musical trips, more together in name than spirit. By matching song with songwriter, *The Beatles* emerges as a sprawling road map of their soul(s) and starts, appropriately, with a blast of hot rock & roll ...

Ever the pop formalist, Paul got the album off to a rousing start by grafting the Beach Boys' "California Girls" to Chuck Berry's "Back in the U.S.A." and calling the end result "Back in the U.S.S.R.," although he first wrote it with more patriotic fervor as "I'm Backing the U.K." Later he would dabble in Jamaican ska with "Ob-La-Di, Ob-La-Da," play the cowboy troubadour on "Rocky Raccoon" (with John on harmonium, George Martin on piano), and even rewrite his own '64 song "I'll Follow the Sun" as "I Will."

He also recreated the music hall ambience of "When I'm Sixty-Four" and "Your Mother Should Know" with "Martha My Dear" (in truth, a song for his English sheepdog) and "Honey Pie," which came complete with authentic old 78 RPM scratches. Still, the score relied more on its feeling than its form as a disguised acoustic tribute to the Black Power movement in America, "Blackbird," and the touching "Mother Nature's Son," written and recorded by McCartney all by his lonesome self (the brass came later).

When John indulged in parody or pastiche, he took dead aim. "Yer Blues" was a wicked raunchy parody of the British blues scene, as though the title weren't clue enough. He, too, had a go at the Beatles songbook in "Glass Onion," referring to five different songs—"Lady Madonna," "Fixing a Hole," "Strawberry Fields Forever," "The Fool on the Hill," "I Am the Walrus"—and even fingering Paul as the Walrus. Later, that would turn out to be a big clue in the "Paul is Dead" hoax although Lennon insisted he meant it as a joke.

Another good practical joke was his juxtaposition of the nerve-wracking "Revolution 9" tape collage and the absolutely syrupy "Good Night" at the end of the

album. He wrote the latter for Ringo to sing, accompanied by a thirty-piece orchestra and children's choir. He also deflated the ego of a mighty jungle hunter, modeled on one he met in India, in "The Continuing Story of Bungalow Bill" which also marked Yoko's first vocal appearance (here with Ringo's wife Maureen) on a Beatles record. John originally got the idea for "Happiness is a Warm Gun" from a gun magazine. Yet the combination of the sinister doo-wop chorus and the string of non-sequitur references to Yoko was merely a product of John's mischievous wit.

As often as he was cutting, he was also tender. Compare Lennon's vicious crack at the Maharishi in "Sexy Sadie" (written first as "Maharishi" when John thought the guru was taking more than a spiritual interest in student Mia Farrow) to his poignant revamp of "I'm Only Sleeping" in "I'm So Tired." And his touching tribute to his late mother Julia and Yoko in the acoustic "Julia," with lyrics derived from the Persian poet Kahlil Gibran's *Sand and Foam*, remains one of his most beautiful songs.

George's four songs ranged from the Far Eastern fragility of "Long Long Long" to the bitter protest of "Piggies," written like a kind of *Animal Farm* in reverse. He wrote an instant classic with "While My Guitar Gently Weeps" even though it was Eric Clapton's guitar that did the weeping on the record and then paid tribute to Clapton's sweet tooth with "Savoy Truffle," whose meaty sax sound would later become a trademark of George's solo LPs. Even Ringo chimed in with his first recorded original, a hoedown called "Don't Pass Me By" on which he also played piano. Add to that Harrison's "Not Guilty" and Lennon's "What's the New Maryjane," both pulled from the album at the last minute.

The elemental, almost anti-*Pepper* simplicity of *The Beatles* sounded psychedelia's deathknell. Most of the songs were written during the group's Indian sojourns, then recorded at breakneck speed during the summer and fall of '68. Sure, they continued trying their amateur hands at new noisemakers (Paul's got the fluegelhorn on "Dear Prudence," but they consciously stuck very much to basics. John handled most of the instruments on "Cry Baby Cry;" Paul played all of them on "Wild Honey Pie" and the jokey "Why Don't We Do It in the Road?" And where they might have used a string section on "Dear Prudence," they got that electric string ensemble sound by overdubbing half a dozen guitars.

The Beatles, said Jann Wenner in his *Rolling Stone* review, "is the history and synthesis of Western music." Even for the Beatles, that was no small accomplishment.

1969

The *Yellow Submarine* soundtrack showed up a good seven months after the film. Released in the States January 13, the album contained only four "new" Beatles songs sandwiched between the title tune and "All You Need is Love" and backed with a side of George Martin's orchestral film themes. And of those four, only George Harrison's six-minute screeching feedback fest "It's All Too Much" took more than a few hours to write and record. George himself dashed off "Only a Northern Song" in one hour when the Beatles were informed they were still shy one song in the film. "All Together Now" could not have taken much longer, being a Paul-style campfire singalong the group sang in *Yellow Submarine*'s live-action finale.

John's "Hey Bulldog" was wrapped up in a day. In February, 1968, the group arrived at the studio to do a promotional film for the "Lady Madonna" single. To prevent wasting precious studio time, Paul suggested whipping up a song while they were there. They quickly came up with an arrangement for some words John had with him, recording the tune with the film crew working around them. The reference in one line to a bullfrog made Paul start barking as a joke. The barking stayed on the track and Lennon changed it to "Hey Bulldog." McCartney also made some alterations in John's words as they sang them, but that was only because he could not read John's handwriting.

Talk began to emanate from the Beatles camp late in '68 that the group would soon play some concerts featuring material from a new album and to be filmed for television. Indeed, Lennon played two concerts of a sort in December, appearing at the Royal Albert Hall with Yoko in their "bagism" debut (they simply squirmed in a big white sack) and singing "Yer Blues" on the Rolling Stones' unreleased *Rock'n'Roll Circus* TV special.

But when the group finally went into Twickenham Film Studios in January, it was to make a combination live-in-the-studio album and film documentary, neither of which would be released until a year and a half later. The contradiction between the genius-in-action concept of the project and the Beatles' own perfection phobia brought already simmering tensions to a boil and the tentatively titled *Get Back* album and movie went on standby.

The first songs released from those sessions were "Get Back" and "Don't Let Me Down" (April 11 in the U.K., May 5 Stateside). Paul wrote the first one as a reactionary White Power raver with lines *Don't dig no Pakistanis taking all the people's jobs* but later toned it down. In addition to ripping off the Chuck Berry-fied

lead guitar on the A-side, John penned and sang "Don't Let Me Down" as a gripping bluesy ballad to Yoko.

John then chronicled the most recent adventures of pop's most daring duo on the next single "The Ballad of John and Yoko" (the flip went to George and his "Old Brown Shoe"). McCartney married New York rock photographer Linda Eastman in London with relatively little fanfare on March 12. In high contrast, John and Yoko were wed in Gibraltar a week later and immediately hit the headlines by turning their honeymoon into a week-long Bed-In for peace in Amsterdam. The line *Christ, you know it ain't easy* kept the record from going past number eight on the U.S. charts, but the fact that Ringo was off making a film and George was nowhere around did not keep John and Paul from recording it themselves with the former on guitars and the latter overdubbing the drums.

Throughout the year, the individual Beatles busied themselves with Apple solo recordings and productions featuring an astonishingly eclectic roster of artists, from Welsh warbler Mary Hopkin and American troubadour James Taylor to London's singing Radha Krishna Temple and the black R&B pianist Billy Preston earlier heard tinkling the ivories on "Get Back." Apple also launched and then scuttled in quick succession its "paperback records" label Zapple, but not before George issued an album of transistorized noodling called *Electronic Sound* and the Lennons put out their *Two Virgins* followup entitled *Unfinished Music No. 2: Life With the Lions.*

But the big Apple winner of '69 turned out to be a new Beatles album, dubbed *Abbey Road* after the EMI studio where it was recorded with lightning-fast speed during July and August. *Abbey Road* was the group's last recording together, as George Martin described it in a 1968 interview, "an attempt to refind ourselves because we'd been through a very unhappy experience with *Let It Be* [the retitled *Get Back*]."

They certainly came close, working at the peak of their creative powers and weaving those four gradually unraveling threads of talent into one last brilliant fabric of sound. All four Beatles played on nearly all of *Abbey Road*'s seventeen songs and their three-part harmonies still stand as among the richest they ever put on record.

Over to George Martin again ...

"That whole album was a compromise. One side was a whole series of titles which John preferred and the other side was a program Paul and I preferred. I had been trying to get them to think in symphonic terms and think of the entire shape of the album and getting some form to it—symphonic things like bringing songs back in counterpoint to other songs, actually shaped things.

"And I think if we had gone on making records, that was the way I would have done it. But we were already breaking up. *Abbey Road* was the death knell."

It hardly sounded like one. From John's greasy jock-rock salvo "Come Together" to the whimsical twenty-three-second coda "Her Majesty," *Abbey Road* showed the Beatles' kaleidoscopic talents in full colorful bloom. Even when they borrowed, they borrowed from the best. He based the enchanting "Because" on a backwards version of Beethoven's *Moonlight Sonata* first played for him by Yoko on the piano. For his brilliant ballad "Something"—proclaimed by Frank Sinatra as "the greatest love song of the past fifty years"—George Harrison copped his opening line from a tune on James Taylor's Apple LP.

The majority of kudos naturally should go to the McCartney-Martin symphonic pop collage on Side Two that opened with Paul's lament on Apple's financial mess called "You Never Give Me Your Money" and concluded with the three-way guitar battle and Ringo's first recorded drum solo on "The End." In between, of course, were John's three entries—"Sun King," "Mean Mr. Mustard," "Polythene Pam"—followed by Paul's perverse pairing of the down-and-dirty "She Came in Through the Bathroom Window" (a leftover from the *Get Back* sessions) and the orchestral glory of "Golden Slumbers."

But also destined to take their place among Beatle classics were George's bright'n'cheery "Here Comes the Sun," written in the spring as a reaction to the Apple hassles; Ringo's campy update of the *Yellow Submarine* saga in "Octopus's Garden;" Paul's punchy R&B workout "Oh! Darling" for which he practiced by screaming the lyrics at the top of his voice for several days. "Maxwell's Silver Hammer" may have been too "fruity" for George's taste (he plays synthesizer, Ringo the anvil, on Paul's Kink-ee little ditty about a murderer). But John more than made up for it with his seven-minute-plus gonzo guitar exercise "I Want You (She's So Heavy)," a raw neo-heavy metal ballad written for Yoko that soon turned into a wall of white noise.

By late 1970, *Abbey Road* had already sold over five million copies, eclipsing both *Meet the Beatles* and

Sgt. Pepper. The furor that arose over the "Paul is Dead" hoax that fall no doubt accounted for at least a few of those sales. Ghoulish Beatlemaniacs came up with a host of convincing "clues" that Paul had indeed joined that great rock band in the sky and been replaced by a look-and-soundalike who had been gainfully employed by the three surviving Beatles since 1966. Even when Paul issued a statement to the contrary, some people laughed it off as a red herring meant to throw them off the trail.

None of the Beatles, of course, was dead. Still, the group did not have long to live.

1970

After recording *Abbey Road*, the Beatles never worked together as a group in the studio ever again. Apple would release a collection of singles under the title *Hey Jude* (also titled *The Beatles Again*) in February and all four of the Beatles would release their first bona-fide solo albums during 1970—the homemade one-man show *McCartney; Sentimental Journey*, a program of mom-and-pop sounds by Ringo; George's extravagant triple-album opus *All Things Must Pass*; the brutally confessional *John Lennon/Plastic Ono Band*. But it was left to legendary American producer Phil Spector to get the *Let It Be* album in shape for release.

Over ten years later, the jury is still out on whether Spector really did the Beatles any favors in "reproducing for disc" the original George Martin-produced *Get Back* tracks. What the originals (already extensively bootlegged) lacked in studio gloss, they more than compensated in honesty and warmth. And hidden amid Spector's lavish overproduction of some songs and the gruff rock & roll treatment of others are some real gems.

One of them is the title track, released as a single in March in its original Martin-ized take. Convinced he had another "Yesterday" in the wings, Paul locked himself up with his piano for a week to write this one. For the album version, Spector tacked on strings, horns, and a female chorus in his own typically DeMille-like style. He did the same for Paul's "The Long and Winding Road," which turned out to be the Beatles' last single, released in May almost concurrently with *Let It Be*. (Incidentally, the flip of the "Let It Be" single was a bizarre 1967 recording called "You Know My Name [Look Up The Number]," a fragmented studio lark very similar to the group's annual nonsensical Christmas fan club records.)

"Two of Us" recalled the folky charm of *Rubber Soul*. Lennon dug out one of the first songs he'd ever written, "One After 909," for the album and finally got one of his personal favorites "Across the Universe" on the LP. First slated as an early '68 single until "Lady Madonna" got the nod, "Across the Universe" initially turned up in more acoustic form on a benefit album issued in 1969 entitled *No One's Gonna Change Our World* after a line in the song. This, too, got the big treatment from Spector on *Let It Be*.

George Harrison was all present and accounted for with "For You Blue" and "I Me Mine," the second one actually recorded January 3, 1970. It also served as the title of his limited edition autobiography published in 1980. Of only passing interest were John's rough-hewn blues waltz "I Dig a Pony," the R-rated traditional tune "Maggie Mae," and the snatch of a jam called "Dig It," the last two accounting for only a minute and a half of the whole album.

Let It Be nevertheless went out not with a whimper but a bang with the live version of "Get Back," recorded at an impromptu lunchtime performance on the Apple office roof in the dead of winter. Not only was it the Beatles' first live performance in over three years, "Get Back" was also the first officially released live Beatles recording (the 1964 and '65 Hollywood Bowl shows would be issued several years later). But even the thought of history in the making did not stop the chief officer of a nearby bank from calling the cops.

Let It Be is not the Beatle's best album, nor is it their worst (to a Beatles' fan, does such a thing exist?). It *is* an anticlimactic album. On April 10, a month before its release, Apple press agent Derek Taylor announced Paul McCartney was leaving the Beatles. John, George, and Ringo threatened to quit not long before, but Paul saved them the trouble. As John would put it later, the dream was over.

To this day, there is a silver lining to that cloud in the form of the music they made and would continue to make as solo artists. In "The End," they explained how *the love you take is equal to the love you make.*" How could we ever have repaid them?

—David Fricke

Paul McCartney Interview:

The following interview with Paul McCartney was conducted at McCartney's Soho Square offices in London in May of 1980. I'd been given the usual *caveats* about Paul's reluctance to talk about the Beatle years but early in our conversation, I decided to take the plunge anyway. Paul responded eagerly and in considerable depth to my first question about the inter-relation between stress and creativity on the Beatles *White Album*, confessing that he finally felt ready to break what he called "the voodoo against talking about the Beatles."

For the next two hours, he spoke candidly about everything from Hamburg to *Abbey Road*. The resulting interview is less soul-searching and personally revealing than John Lennon's last conversations, but because it covers such topics as their early days in Hamburg, *Sgt. Pepper*, and the Beatles' arrival in the States that Lennon only briefly touched on, and because this is the first time McCartney had talked openly about the Beatles to the press in almost a decade, it provides a crucial perspective of the Beatles years.

Musician: Some of the early Beatle material was obviously coming out of Chuck Berry and Buddy Holly, but most of it seemed strikingly original. How did that Merseybeat sound come about?

Paul McCartney: When we started the Beatles, John and I sat down and wrote about fifty songs, out of which I think "Love Me Do" is the only one that got published. Those songs weren't very good because we were trying to find the next beat—the next new sound. *New Musical Express*—which was a much gentler paper at the time—was talking about calypso, and how latin rock was going to be the next big thing. The minute we stopped trying to find that new beat the newspapers started saying it was us; and we found we'd discovered the new sound without even trying. That's what made me suspicious of categories like heavy metal or pop. My musical tastes range from Fred Astaire to the Sex Pistols and everything in between: Pink Floyd, Stevie Wonder, the Stones ...

Musician: The first major cultural experience of my generation was in February 1964 when we saw you on the *Ed Sullivan Show*. It was like something just swept over the whole country, a new, open energy ...

Paul McCartney: We had cooked up this whole new British thing; we had a long time to work it out and make all our mistakes in Hamburg with almost no one watching. We were very different, having taken all the American influences and stewed them up in a British way. A lot of things had been happening with our own chemistry. 'Cos John and I were strong writers, George was like a third writer, Ringo who had a good head on his shoulders and was by no means thick ... We'd put in a lot of work. In Hamburg we'd work eight hours a day, while most bands never worked that hard. So we had developed our act and by the time we came to America we had worked all that out. All the success we'd had in Britain—the British newspapers were saying, well, what's left to do, you've conquered everything, and we'd say AMERICA. We got the Number One, did Ed Sullivan ... by then we'd distilled our stuff down to an essence, so we weren't just coming on as any old band. We had our own totally new identities.

Musician: But when did you realize "My God, it worked!" This is more than just a musical event; this is a whole generation ...

Paul McCartney: Very early on. When we started off in Hamburg we had no audience, so we had to work our asses off to get people in. People would appear at the door of the club while we were on stage, and there would be nobody at the tables. We used to try to get them in to sell beer. The minute we saw someone we'd kick into "Dancing In The Streets"—which was one of our big numbers at the time—and just rock out, pretending we hadn't seen them. And We'd find we'd got three of them in. We were like fairground

barkers: see four people—have to get them in. We eventually sold the club out, which is when we realized it was going to get really big. Then we went back to England and played the Cavern; same thing happened there. First nobody came; then they started coming in; finally they came in droves. There was this incredible excitement. So we knew something we were doing must have been right. By the time we started playing tours it really didn't surprise us anymore, though we were still thrilled by it all. When we were on the Chris Montez tour he was on the top of the bill; halfway through they switched it and put us on top. It was embarrassing as hell for him—I mean, what could you say to him? Sorry, Chris? He took it well and stuff, but we expected it by then. Everywhere we'd gone it seemed to work.

Musician: At that point no European group had ever really conquered America—no pop group. How did you determine when you were ready to take the plunge and come to the U.S.?

Paul McCartney: The thing we did—which I always think new groups should take as a bit of advice—was that we were cheeky enough to say we wouldn't go to the States until we had a No. 1 record there. We were offered tours, but we knew we'd be second to someone and we didn't want that. There was a lot of careful thought behind it. There were a lot of artists from here who'd go over and vanish. Cliff Richard's still trying to make it in the States. We always looked at it logically and thought, well that's the mistake. You've got to go in a No. 1. So there was a lot of careful thought there, we were cooking up this act, the Beatles. It was very European, very British as opposed to the standard American way of doing things, Ed, couple of jugglers, Sinatra, Sinatra Jr., even Elvis from the waist up. The American Dream.

Musician: What about your composing and writing? Do you have a set way of going about putting together a song, or is it all pretty free-flowing?

Paul McCartney: I'm suspicious of formulas: the minute I've got a formula I try and change it. People used to ask us what comes first, the music or the words? Or Lennon and McCartney, who does what? We all did a bit of everything. Sometimes I wrote the words and

sometimes John did; sometimes I'd write a tune and sometimes he would ... We all did a bit of everything. Sometimes I wrote the words and sometimes John did; sometimes I'd write a tune and sometimes he would ... We used to nick songs, titles, John and I. I've even been inspired by things in the press. "Helter Skelter" came about because I read in *Melody Maker* that the Who had made some track or other that was the loudest, most raucous rock'n'roll, the dirtiest thing they've ever done. I didn't know what track they were talking about but it made me think, "Right. Got to do it." And I totally got off on that one

little sentence in the paper, and I said, "We've got to do the loudest, most raucous ..." And that ended up as "Helter Skelter." But that's great. We were the greatest criminals going.

Musician: How did *Sgt. Pepper* come about?

Paul McCartney: I think the big influence was *Pet Sounds* by the Beach Boys. That album just flipped me. Still is one of my favorite albums—the musical invention on that is just amazing. I play it for our kids now and they love it. When I heard it I thought, "Oh dear, this is the album of all time. What the hell are we going to do?" My ideas took off from that standard.

Musician: Wasn't the initial concept some kind of fantasy thing?

Paul McCartney: Yeah, I had this idea that it was going to be an album of another band that wasn't us—we'd just imagine all the time that it wasn't us playing. It was just a nice little device to give us some distance on the album.

Musician: I remember listening to it and thinking it was the perfect fantasy album; you could put yourself into a whole other world. That's really the way you went about creating it, then.

Paul McCartney: Right. That was the whole idea. The cover was going to be us dressed as this other band in crazy gear; but it was all stuff that we'd always wanted to wear. And we were going to have photos on the wall of all our heroes: Marlon Brando in his leather jacket, Einstein—it could be anybody who we'd ever thought was good. Cult heroes. And we kind of put this other identity on them to do it. It changed a lot in the process; but that was the basic idea behind it.

Musician: Thinking back on that period, which album would you say caught the feeling of expansion and creativity that was going on at its height?

Paul McCartney: *Pepper* probably ...

Musician: What about *Rubber Soul*? That was a real departure ...

Paul McCartney: All I can remember is that it was a kind of straightforward album ...

Musician: It was so acoustic though, compared to the previous stuff.

Paul McCartney: Those were the sounds we were into at the time. "You've Got To Hide Your Love Away" is just basically John doing Dylan. Dylan had just come out and we were big fans of his. *Rubber Soul* was just a catchy title; that's the bit I remember most about it. A lot of people liked that as an album.

Musician: Among connoisseurs it's considered one of the early high points, *Revolver* too ...

Paul McCartney: Just to show you how wrong one can be: I was in Germany on tour just before *Revolver* came out. I started listening to the album and I got really down because I thought the whole thing was out of tune. Everyone had to reassure me that it was OK.

Musican: I've heard that with the Beatles you sometimes gave Ringo directions regarding what he should play.

Paul McCartney: We always gave Ringo direction— on every single number. It was usually very controlled. Whoever had written the song, John for instance, would say "I want this." Obviously a lot of the stuff came out of what Ringo was playing; but we would always control it.

Musician: Did musical disagreements or conflicts have anything to do with the breakup?

Paul McCartney: They were some of the minor reasons, yeah. I remember on "Hey Jude," telling George not to play guitar. He wanted to echo riffs after the vocal phrases, which I didn't think was appropriate. He didn't see it like that, and it was a bit of a number for me to have to dare to tell George Harrison—who's one of the greats, I think—not to play. It was like an insult. But that was how we did a lot of our stuff.

Musician: About creative tension—even if it's a pain in the ass it can be useful. Are there any particular Beatle albums that ...

Paul McCartney: *The White Album*. That was the tension album. We were all in the midst of the psychedelic thing, or just coming out of it. In any case, it was weird. Never before had we recorded with beds in the studio and people visiting for hours on end; business meetings and all that. There was a lot of friction during that album.

Musician: That was the one that sounded the most fragmented to me, whereas Abbey Road sounded the smoothest. Yet I imagine there was a lot of tension at that point, too.

Paul McCartney: No, not really, there was ... no, come to think of it there was actually, yes.

There were one or two tense moments. But it didn't feel like a tense album to me; I was busy getting into a lot of new musical ideas, like the medley thing on the second side. I think the *White Album* was the weirdest experience because we were about to break up. And that was just tense in itself.

Musician: I want to ask you about your bass playing. To me you've always played bass like a frustrated guitar player. Those melodic lines that started to show up on *Sgt. Pepper*—there was no precedent for that in rock music. How did that style of playing come about?

Paul McCartney: I'd always liked those little lines that worked as support, and yet had their own identity instead of just staying in the background. Also, bass was beginning to come to the fore in mixes at that point. If you listen to early Beatle mixes the bass and bass drum aren't there. We were starting to take over mixing ourselves, and to bring those things out, so I had to do something with it. I was listening to a lot of Motown and Stax at the time, Marvin Gaye and people like that ... The Hofner violin bass is like balsa wood. It's so comfortable after a Fender or a Rickenbacker. I now play a Rickenbacker or a Yamaha, which are quite heavy.

Musician: Why did you switch?

Paul McCartney: It was given to me. Back in the mid-sixties Mr. Rickenbacker gave me a special left-handed bass. It was the first left-handed bass I'd ever had, 'cause the Hofner was a converted right hand. It was a freebie and I loved it; I started getting into it on *Sgt. Pepper.* And now I'm playing a Yamaha.

Musician: How come?

Paul McCartney: Because they gave me one—I'm anybody's for a free guitar! Sometimes I think I should research what instrument I like to play best. But generally I seem to play stuff that's been given me. Naturally I only play the stuff that I like—I've been given stuff that I don't care for—but I like it like that. I don't like things to be too thought out and logical. If someone asked me what strings I used I honestly couldn't tell you—they come out of a little bag. To me these things are just vehicles. They're beautiful and I love them, but I don't want to find out too much about them. It's just the way my mind is; I'd prefer to be non-technical.

Musician: A great deal of the criticism you've come in for seems to be because you use pop as a medium. What is it about pop you're attracted to?

Paul McCartney: I just like it. I'm like a lot of people—when I get in my car and turn on the radio I want to hear some good sounds. So whatever I write, I write for that. What are the alternatives? To write a "serious" piece of music? Or modern classical music? No thanks, I'd bore myself stiff after a couple of bars.

Musician: Looking back over your career do you feel satisfied? Do you feel content when you consider your musical legacy?

Paul McCartney: I'd say I've done some songs that I think are really good; some that I think didn't quite come off; some I hate. But I've done enough to satisfy myself that I'm O.K. That's basically all I'm looking for. Like most people.

—Vic Garbarini

Something About George Harrison:

It was no cosmic accident that, four years after the breakup of the Beatles, George Harrison named his own record company and later his third solo album *Dark Horse*. But in the wake of everything the Beatles accomplished in popular music and culture during their ten extraordinary, tumultuous years together, it is true—if somewhat hard to believe in retrospect—that Harrison was always the group's dark horse, laboring as a musician, songwriter, and producer in the overwhelming shadow cast by his more celebrated bandmates John Lennon and Paul McCartney. Unlike Ringo Starr, who made up in personal charm and dry wit what he may have lacked in musical or compositional chops, George—the "quietest" Beatle as well as the youngest—had to prove to a world mesmerized by the Beatles' spell that he was more than just the cute guitar player in a band specializing in hits by Lennon and McCartney.

There is no arguing that, as founders of the group, Lennon and McCartney were also its driving forces as well as chief songwriters. Of the 186 original songs recorded by the group appearing in this book, only 22 were written by Harrison, starting with "Don't Bother Me" which first appeared on the Beatles' second U.K. album *With the Beatles* and later turned up on their American Capitol debut *Meet the Beatles*. But one of those Harrisongs, the classic ballad "Something" recorded in 1969 and included on *Abbey Road*, was proclaimed by no less a crooner than Frank Sinatra as "the greatest love song of the past fifty years."

Although they were either never released as singles or relegated only to B-sides, Harrison-penned Beatles songs like "Think for Yourself" on *Rubber Soul*, *Revolver*'s "Taxman," the dramatic "While My Guitar Gently Weeps" from the so-called *White Album*, and the simple but charming "Here Comes the Sun" which kicked off Side Two of *Abbey Road* have all come to be regarded as hits in and of themselves. True, Lennon and McCartney were considerably more prolific as songwriters, but it is worth noting that George's first solo album *All Things Must Pass* had to be a triple album just to accommodate the mountainous backlog of songs Harrison had accumulated during his Beatle years. Even as late as 1979 he was releasing the odd Beatles-era relic like "Not Guilty," a 1968 *White Album* outtake which appeared on his Dark Horse LP *George Harrison*.

As a guitarist and student of both Indian music and culture, George's influence as a Beatle is immeasureable. His prowess on six strings was certainly never in doubt. Though never considered a "guitar hero" *a la* Eric Clapton (with whom he later recorded), Jeff Beck, or Jimmy Page, Harrison's guitar style—an invigorating, innovative fusion of Chuck Berry grit, Duane Eddy cool, rockabilly moxy, and jazzy harmonics—became the standard by which others were judged, the precedent for the '60s guitar revolution that came to a head with Jimi Hendrix. His solos on "I Saw Her Standing There," "Can't Buy Me Love," and the poignant acoustic break on "And I Love Her," to take just a few examples, were more class than flash, pithy distillations of melody and muscle. He could say more in twelve bars than later "axe" murderers could explain in epic fifteen-minute solos.

The sitar may have died a fad's death among pop musicians by the time the '60s turned into the '70s. But George's introduction of the exotic Indian stringed instrument on *Rubber Soul*'s "Norwegian Wood (This Bird Has Flown)" in 1965 not only made his musical guru Ravi Shankar a household name but was the first endorsement of Indian modality as a tool in rock composition. He also got some of India's best traditional players on the pop charts when he brought Anil Bhagwat to play tabla on the *Revolver* track "Love You To" and recorded *Sgt. Pepper*'s "Within You, Without You" and the single B-side "The Inner Light" with Indian musicians (the latter was actually recorded in Bombay).

George's fascination with the secrets of the East prompted the Beatles' brief but sensational splash in Indian mysticism and transcendental meditation in 1967 and '68. He was the first Beatle to visit India—he took sitar lessons from Ravi Shakar there in October, 1966—and long after the other three lost interest in the Maharishi and his karmic rap, Harrison continued to pursue his spiritual interests, later producing records for Shankar and London's Radha Krishna Temple as well as proselytizing on Top 40 radio with songs like "My Sweet Lord."

For someone so obsessed with things of a higher plane, George was born February 25, 1943 to rather lowly circumstances, the youngest of four children to Harold and Louise Harrison who lived in one of the most impoverished sections of Liverpool. Young George attended Dovedale Primary School near Penny

Lane, three classes behind Lennon (their paths had yet to cross), and later enrolled at Liverpool Institute, whose future alumni would also include James Paul McCartney and his brother Michael (he'd later change his surname to McGear). By the age of thirteen, bored by his bout with the three R's, George had a go at two more R's, rock & roll, after scoring his first guitar from a school buddy who let him have it for less than four pounds. That same year he got his first electric guitar and not long after that his first "pro" music gig, playing with his brother Peter and a couple of barely competent pals as the Rebels at Speke British Legion Club. They split ten shillings for the evening.

Fate pointed its fickle finger in his direction in 1958 when George met Paul McCartney, who had already been playing around Liverpool with Lennon as the Nurk Twins and in the latter's skiffle group the Quarrymen. Through McCartney, Harrison met Lennon, who auditioned him for the band on the condition that "if you can play as good as Eddie Clayton [a local guitar hotshot], you're in." One mean version of "Raunchy" later, he was "in."

The next ten years are a matter of public record, an incredible story already become legend and fast approaching myth. Anecdotes about George alone could fill a book—how in the Silver Beatles days he played for a time under the semi-pro name of Carl Harrison after his idol Carl Perkins; his deportation from Germany during the band's first visit there in 1960 for being underage and not having appropriate papers; his classic wisecrack to producer George Martin at the "Love Me Do" session (Martin: "Let me know if there's anything you don't like." Harrison: "Well, for a start, I don't like your tie.").

George eventually did write a book, his lavish limited edition 1980 autobiography *I Me Mine*. And in it, in one brief, almost parenthetical passage, he managed to sum up the epidemic insanity that was Beatlemania...

It was all so silly anyway, all the way through. Ringo's story was funny, you know. We were talking about school once and he said that he had been in hospital so much, that when he went back to school he had to get a note, an official note, to say he had left and come back from hospital and the school said to him: "You never went to this school" and he said "Yes, I did. I've just been in hospital a lot." Then, he said, a couple of years later, they were saying, proudly, "This was Ringo's desk. The great man sat here." Madness. There was always plenty of that. We were always meeting the wrong people, Lord Mayors and Police Chiefs, and so on. It would depend on what mood you were in how you behaved. That's why the fab four were good, because if one of us was in a bad mood, the others would cover. We protected each other.

Considering the "madness" that surrounded the Beatles—the screaming teenage girls, the press that crowned them media messiahs, the flower children and hustlers that wormed into Apple Corps., the internal squabbles that eventually broke up the band—it's a miracle they were able to make any music at all. George was lying sick in a Bournemouth, England hotel bed during a '63 tour when he wrote "Don't Bother Me," as he says in *I Me Mine*, "as an exercise to see if I *could* write a song." "Here Comes the Sun" was written by George in Eric Clapton's garden on a beautiful spring day when he was playing hookey from Apple, the accountants, the lawyers, etc. Even later Harrison songs reflected the traumas as well as the triumphs of the period. "Wah Wah," recorded for *All Things Must Pass*, was written during the *Let It Be* mess—turns out that here "wah wah" means headache.

Ironically, George was one of the busiest Beatles outside the group. Not counting Paul's '67 soundtrack *The Family Way*, Harrison's *Wonderwall Music* (recorded in London and Bombay in late '67/early '68) was the first Beatles solo album, beating the release of John and Yoko's *Two Virgins* by less than a month. His *Electronic Sound* was one of the only two releases on the short-lived Zapple label (the other was the Lennons' *Life With the Lions*). He co-wrote "Badge" with Eric Clapton for Cream's *Goodbye* album, turned up on sessions often under pseudonym, and even briefly went out on tour with Delaney and Bonnie. And his production

credits both during and after the Beatles include British soul man Jackie Lomax, Billy Preston's classic *That's the Way God Planned It* LP and single, and the singing-songwriting duo Splinter.

After the Beatles went their separate ways in April, 1970, George went from strength to strength. *All Things Must Pass* was a Number One album and ultimately outsold many of the Beatles albums. "My Sweet Lord," which became the subject of litigation when George was accused of copping the melody from the Chiffons' "He's So Fine," nevertheless went on to become the best-seller of the ex-Beatles solo singles.

But his greatest triumph may well be the two Concerts for Bangla Desh staged at New York's Madison Square Garden August 1, 1971. Eventually released both as a film and triple live album, the Bangla Desh shows not only highlighted the plight of the victims of the Pakistani civil war and brought together an unprecedented collection of superstar talent (Ringo, Bob Dylan, Eric Clapton, Leon Russell, etc.), but it showed George Harrison to be a man who practiced what he preached. As *Rolling Stone* put it, "the Bangla Desh benefit, in the magnificence of its music and the selflessness of its motives, was proof that the art and the spirit are still alive."

He still makes albums occasionally (the last was *George Harrison* in 1979), but it seems that these days George Harrison is more interested in his second wife Olivia (the first, of course, was Patti Boyd), son Dhani, Formula I auto racing (see "Faster" on *Thirty-Three and 1/3*), and films (he was the executive producer and played a bit part in Monty Python's *Life of Brian*). And yet if he never makes another record again, George Harrison has left a pop music legacy behind him that proves he wasn't such a quiet Beatle after all.

Funny thing, too: at a press conference during the Beatles' '64 U.S. tour, a woman reporter turned to Harrison and asked him, "Mr. Starr is known for his rings, Mr. McCartney obviously for his looks, and Mr. Lennon for his wife. What about you, Mr. Harrison?" He quite calmly answered, "As long as I get an equal share of the money, I'm willing to stay anonymous."

He was only kidding.

—David Fricke

George Martin Remembers:

George Martin was born in England in 1926. Trained as a classical musician, he studied the oboe with Margaret Asher, the mother of Jane and Peter. In 1950, he joined EMI Studios as an Artists and Repertoire Man for Parlophone Records. In June 6, 1962, he auditioned the Beatles at EMI Studio 3 on London's Abbey Road and on September 11, produced their first Parlophone recording, "Love Me Do." He produced every Beatles recording until they disbanded and was also musical director for the soundtracks of such films as A Hard Day's Night, Yellow Submarine, Live and Let Die *and* Sgt. Pepper's Lonely Heart's Club Band. *His many awards include four Grammys and the Queen's Silver Jubilee Award for Best Producer 1952–1977.*

Date: Friday, December 5, 1980.
Place: George Martin's office at Chrysalis Records in a quiet cul de sac behind London's busiest thoroughfare, Oxford Street.

It is three days before the grotesque event at the Dakota apartments three thousand miles away in New York City and the meeting with George Martin is recalled in the wistful retrospect of its innocence of the tragedy to come.

George Martin is in the midst of producing a new LP with Paul and Linda and Wings, the first time in eight years that he is working with McCartney. "Not that he really needs *me*—" he smiles diffidently. "He's such a clever bloke—a melder of sounds, not a straight ahead rock and roller. All that he needs from me is a person who can see the whole picture. And hear it. He trusts me not to give the psychiatric view."

One of nature's truly elegant men, he looks like the hero of a stiff upper lip movie set during World War II and, in fact, did serve as a flyer in the Royal Navy. Low key and courteous of manner, he conveys a sense of fierce integrity and gentle strength. Sitting opposite him over a morning cup of tea, the recipient of his full attention, it's easy to understand the emotional trust and professional confidence the Beatles felt for this extraordinary man.

Among his fondest Beatles memories this sunny Friday morning are the making of "Strawberry Fields Forever" and "Penny Lane." "Two masterpieces" is how American music critic Jack Kroll assessed them from the retrospect of 1981, asserting that they demonstrate McCartney and Lennon's greatest gifts as artists, "their genius blending images of Utopia and loss, a beautiful but tough idealism about reality and its way of dissolving into a dream."

Contrasting Paul's "Penny Lane"'s surreal characters, the barber, the banker and the fireman beneath blue suburban skies, with John's "Strawberry Fields" school where he was taken to the annual garden party by his Aunt Mimi, Kroll concluded, "These are great songs. If they are pop, then clearly pop is capable of greatness in expressing the gathering pathos of mass society."

George Martin remembers the day in November, 1966, when John first played "Strawberry Fields" for him and Paul. "I was sitting on my usual high stool and Paul was beside me. John stood before us with his acoustic guitar and sang it. It was absolutely lovely."

But something happened during the recording session. "It had somehow lost the gentle quality. It was good heavy rock which was something else."

Up to that time, the Beatles had never re-recorded anything. Spontaneous energy was central to the creative process. "We always thought that if it didn't work out the first time around, we shouldn't try it again."

As it turned out, John shared Martin's uneasiness and suggested the producer score something for trumpets and cellos to add a new dimension to the effort. It wasn't long before the Beatles were back in the studio to record a new, improved "Strawberry Fields Forever."

Now came the dilemma. John liked the beginning of the first cut and the end of the second. How would it be if George Martin simply joined the two parts together?

"There were two small problems," the producer remembers with obvious delight. "The two cuts were in different keys and different tempos."

Challenged by what seemed an insurmountable task, he listened to the two versions again and again, waiting for inspiration. Suddenly, he realized that the way the keys were arranged, the slower version was a semi-tone flat compared to the faster one.

"If I could speed up one and slow down the other, I could get the pitches the same and, with any luck, the tempos would be sufficiently close so one wouldn't notice the difference—I hoped!"

Using a variable control tape machine, he joined the two versions together. The combination worked and that's how it was released.

"Penny Lane" presented a challenge of a different kind. At a concert performance of Bach's Brandenburg Concerto, Paul had heard a piccolo trumpet and suggested the Beatles include the high piping instrument in the recording of "Penny Lane". The piccolo trumpet plays an octave above a traditional trumpet and is therefore half its length, almost like a toy, about ten inches long.

The ever-accommodating Martin hired David Mason of the London Symphony Orchestra to bring his piccolo trumpet and join the recording session.

"It was something that had never been done in rock before. Paul would decide which notes he wanted and I would write them down for David. The result was unique and it gave "Penny Lane" a distinct character."

When it was decided to release both songs together as a single, there could be no B-side. Both were A-side and were acclaimed and reviewed as such. In George Martin's estimation, "It was the best record we ever made." His only disappointment was that it failed to reach Number One on the charts during the first week of issue.

"Unlucky Thirteen" he still calls it exactly thirteen years after the event. The twelve previous Beatles releases had soared instantly to top chart position: "Please Please Me," "From Me To You," "She Loves You," "I Want To Hold Your Hand," "Can't Buy Me Love," "A Hard Day's Night," "I Feel Fine," "Ticket To Ride," "Help!," "Day Tripper," "Paperback Writer" and "Yellow Submarine."

Not that the Double-A was exactly a failure. It zoomed to the Number Two spot that first week. Ironically, the song that topped them was Englebert Humperdinck's "Release Me," produced by Peter Sullivan who was to become George Martin's partner in later years.

A pioneer in the development of recording processes, George Martin's favorite description is to compare making a record to painting a picture with sound. "Orchestration is different from composition. Orchestration is what gives color to what's written. Composition is musical line and harmony. Whether it's performed on a synthesizer or a hundred piece orchestra, it's still the basic composition. Orchestration is painting a picture with a subtle coloring and a three dimensional form. I get a mental picture of how the sound picture will turn out."

With "Yesterday," for example, he points out that they used orchestration for the first time and from then on progressed to whole new areas. This had two results. On the one hand, the increasing sophistication of the records meant that George Martin, producer, was having a greater influence, technical and otherwise, on the music and the final result.

But on the other hand, the personal relationship between him and the Beatles changed, too.

"At the start, I was like the master with his pupils and they did what I said. They knew nothing about recording but heaven knows they learned quickly so

that soon I was to become the servant and they the masters."

As to comparisons of the Beatles with such classical composers as Beethoven, Bach and Schubert, George Martin shrugs amiably. It's a subject he's frequently asked to comment upon. "Not the same category, of course, although Beethoven wrote for bands and Schubert could be said to have written 'pop' music in that his songs were sung for the pleasure of ordinary people. If Bach were alive today, I'm sure he'd be working at music in the same way that we do in the business today. Above all, he was a worker and a craftsman and he didn't enjoy much reverence in his time."

Where he would place the Beatles historically is in comparison with such American composers as George Gershwin, Cole Porter and Jerome Kern. "The Beatles output is concentrated. They wrote nearly three hundred songs in ten years. Just remember that in Bach and Beethoven's time, the working class never heard of them. There was no such thing as music for the masses. Even in the 1930s you had to be able to afford Gershwin and Kern records and sheet music. In the 1960s, it was the first time in history that young people had the money and influence to start a musical revolution. The Beatles music and lyrics are of its generation."

George Martin's assistant, Shirley Burns, has been holding calls but now there is one that cannot be postponed. Paul McCartney wants to schedule the afternoon recording session at the studio in Sussex for the LP-in-progress that will be interrupted by the trauma of John Lennon's death and only completed many desolate weeks later at George Martin's studios on the Caribbean island of Montserrat.

Since Martin's wife, Judy, and the children are at their country house, he has been staying on his own at their London flat. As he gets ready to leave for Sussex, a concerned and protective Shirley wants to know, "What time did you get back from the studio last night?"

"After midnight."

"Did you have your supper, then?"

Martin's manner becomes that of a guilty schoolboy. A man who could easily order in a gourmet feast, he confesses to having cooked himself a "nursery tea" consisting of three rashers of bacon, baked beans on toast and a steaming mug of Horlicks, a malted milk concoction cherished by generations of British children.

The veteran producer's departure for the recording studio suddenly personalizes the statistical fact that this kind self-effacing man was a crucial participant in the recording of over two hundred Beatles songs. The enormity of this prompts a final record collector's question.

"Do you have a complete set of all the Beatles records?"

A pause. A smile. "I have them all in my head."

—Jeannie Sakol

Musical Innovations:

How the Beatles Broke the Rules and Made New Ones

When I think back on those days when they first exploded across the country, I realize I still don't understand exactly how or why. To the extent that I anticipated a new Beatles record, through the entire course of their career, I was constantly wondering just exactly how much more experimental, even atonal-edged, they were going to allow themselves (or, possibly more accurately, George Martin was going to allow them) to get. There's never been any denying that in almost more ways than anyone could ever count the Beatles really did reinvent rock 'n' roll from the ground up.

Everybody knows the Beatles were innovators, but seldom is it precisely explained *how* they did it. Either you get some mustydusty old music prof croaking on about how "Love Me Do" was the introduction of Lydian Chromatic Theorems to rock (Musicologist Wilfrid Mellers informed us that in "She Loves You," "the opening phrase is pentatonic, or perhaps in an Aeolian C which veers towards E flat," while the more downtown Ned Rorem reassured everybody that "The best of these memorable tunes—and the best is a large percentage ('Here, There and Everywhere,' 'Good Day Sunshine,' 'Michelle,' 'Norwegian Wood')—compare with those by composers from great eras of song: Monteverdi, Schumann, Poulenc."), or you get the geegoshwow weren't they *neat* school of pure fan gush. Neither of which is necessarily bad for what it is and who it's directed at, but still both fail to answer for the layman unschooled in harmony, theory etc. the question: "Just what did them dudes do to make 'em *sound* like that?"

To show you what exactly their innovations were, I'll go through their LP output as originally recorded and released, and list an example or two from each album which represents what I feel to be some of the Beatles' prime innovations/contributions/most influential moves:

Introducing The Beatles (Vee Jay), later reissued as ***The Early Beatles*** (Capitol): Okay, in this instance a mustydusty was right, and in terms anybody could understand: namely Leonard Bernstein, when he pointed out on CBS-TV how "Love Me Do" incorporated a drone effect which of course foretold the later inclusion of Indian ragas and suchlike as source materials. Did the Beatles know this when they recorded it? Nah. They were just having a little fun with Everly Brothers type harmonies and harmonica. (Which maybe means it wasn't so innovative after all. Leonard and I will have to sit down with a copy of "Bird Dog" or maybe "Cathy's Clown" one of these days and hash this out.)

Meet the Beatles (Capitol—as all future releases be till ***The Beatles*** a.k.a. "White Album"): The first time I heard "I Wanna Hold Your Hand," all I could think was "The Beatles in the sky." I'd heard of these guys, but nothing quite prepared me for that sunblindingly brilliant high note they hit on "I get *hiiiiiigh*" (or I can't hide," as you will). Nobody previously in rock 'n' roll had hit a high note quite so blazingly resonant (Elvis being basically a baritone, Little Richard a screamer, etc.). Result: countless million teenage girls round the world shrieking along, trying to beat the band (literally) to hit it and all failing (maybe if Wilfrid Mellers'd tried). That got called "charisma."

The Beatles' Second Album: The Stones were the official Bad Boys always, and to this day a lot of people including your reporter have tended to prefer them for precisely that ultimately juvenile reason, but it's also fact that they could generally be found trotting along a few months later in the Beatles' very wake stylewise (as Lennon pointed out in *Lennon Remembers*, and that aside from a couple of goodies like "Brown Sugar" and "Jumping Jack Flash" most of the certified Hall of Fame bronzetone RIFFS purloined and run into the ground by every would be-badass heavy metal band as well as most other rockbands for over a decade now came straight from the Beatles. Crucial early example on this album: "You Can't Do That," built on one of the bitterest and most iron-indestructible riffs ever conceived. It's like, if somebody steals a Stones riff everybody goes "Oh yeah, that's 'Satisfaction'" or whatever, but when "You Can't Do That" or "Day Tripper" or any one of a hundred other Beatles frames is lifted, nobody says anything because *everybody's* already stole 'em so many times they've sort of entered the *lingua franca*, public domain, etc.

Something New: With "Matchbox," the Beatles proved they had the smarts to go back farther than Chicago blues (i.e., farther than vaunted blues kings Rolling Stones) for source material, all the way back to Blind Lemon Jefferson (the Stones wouldn't get that far back till they recorded Robert Johnson's "Love in Vain" in '69). Even if they did have to stop off by Carl Perkins' place to borrow it.

Beatles '65: For years a controversy has been raging between fans and occasionaly in the press over just exactly who "invented" feedback: Jeff Beck, Jimmy Page, Eric Clapton, Pete Townshend or Dave Davies? Overlooking the fact that feedback could never be "invented" at all, still one must grant that its first appearance introduced deliberately into a rock 'n' roll side (as pointed out by Lennon in his and Yoko's January 1981 *Playboy* interview) was in "I Feel Fine," presaging the contributions of Mssrs. Beck-Page-Clapton-Townshend-Davies *et. al.* by a good 6–12 months at least.

Beatles VI: Before the Beatles (well, all right, and Bob Dylan, but he was—don't try to deny it—always basically a folkie), almost all rock songs fell into one of a handful of basic categories: "I love you but you don't love me," "You love me yuch buzz off," "You don't love me just yet but how 'bout it huh okay pretty please?" etc. This left no room for ambiguity, which the Beatles almost singlehandedly introduced and which has dominated much of the rock made since because half the time in lyrics by say Blondie or Elvis Costello you haven't a clue what these creeps are on about. The Beatles sometimes achieved higher drama by underplaying, *e.g.* George's "You Like Me Too Much," probably the first song in rock history whose lyrics admitted that neither party loved the other but neither had the guts to call it quits. Real adult stuff, ambiguity here deriving from the listener's implicit knowledge that inasmuch as he was even bothering to say all this stuff in the first place, they might very well break up after all, either that or end up spending their whole lives living a lie. Either way, the tension is palpable: "Could this be *me*?" we all thought, and looked across the carseat at our girlfriends/boyfriends.

Help: Introduction of sitars of course, even if only in soundtrack instrumentals as yet. But the real move is in the title song, which was the first admission in rock history that superstardom just might not be all it was cracked up to be. Since then, of course, we have drowned in nauseatingly bathetic depositions re same. The only previous thing that came close was probably Paul Anka's "Lonely Boy," and hell, he was just a spoiled rich kid, which of course is far different: "I've got everything you could think of/But all I want is someone to love." The condition of superstardom is never explicitly mentioned in "Help." but you can't help being aware of it, it's implicit, these are the BEATLES talkin' (where Elvis mouthed other folks' words and Chuck Berry told stories), as dank clouds of self-consciousness for both them and us formed on the horizon.

Rubber Soul: "Norwegian Wood" was of course the first use of sitar in a rock 'n' roll song, but what probably made it more important in the long run was that it was also the first time in rock that a male protagonist turned down a lusty woman for non-macho reasons (and not because "we should wait to get married" either)—i.e., here comes *sensitivity*, which will ultimately decay into the horrid likes of "You've Got a Friend."

Yesterday and Today: "Dr. Robert" was first-ever use of backwards guitar tapes, later employed extensively by everybody from the Byrds to Quine/Harris. Also, "We Can Work It Out" was the first application of Beatles-spirit to self-consciously "social"/"topical"/"political" implications beyond love songs or the group itself, i.e. first implication anybody actually thought that the Beatles could save the world.

Revolver: "Eleanor Rigby"—first use of string quartet *sans* guitars or rhythm section in fact as *sole* backing for a rock vocal. "Love You To"—first injection of ersatz Eastern Wisdom into rock. "Good Day Sunshine" was wonderful at the time but responsible for

"Feelin' Groovy" and a whole generation of ersatz good vibey airhead salutations (well, okay, the Lovin' Spoonful hadda share some blame). "Tomorrow Never Knows" was the second injection of ersatz Eastern Wisdom into rock, plus the first example of why you should never put books (in this case *The Tibetan Book of the Dead*, no less) into the hands of most rockers, eager-beaver for cultural status and social relevance as they are (*cf.* whoever gave the Clash a copy of Orwell's *Homage to Catalonia* resulting in "Spanish Bombs").

Sgt. Pepper: First rock opera—Richard Goldstein was right, in his much-vilified review in the New York *Times* when it first came out, predicting that this record had the power to almost singlehandedly destroy rock 'n' roll. Also the first album in which we realized with what absolute solemnity the Beatles were beginning to take their Mission (again, shades of the Clash, except it took the Beatles so much longer); take "With a Little Help From My Friends"—where the Stones always sneered or at least smirked at their "personas," Ringo's is presented as positively *noble* somehow. "Getting Better" was certainly one of the first instances of Beatles As Paternal Comforters, while with "A Day in the Life" wretched excess set in for real (remember that picture in *Time* magazine of McCartney in a butcher's smock and shades up there *conducting* that orchestra?) —all suggesting that they were beginning to believe their worst-informed writeups.

Magical Mystery Tour: "Flying" was the Beatles' first instrumental and McCartney's first venture into FM muzak. "Your Mother Should Know" was the first anti-generation gap song in rock written from *that* side of the gap. Lewis Carroll enters with his "Walrus," shudders, leaves the room. "Strawberry Fields Forever" meanwhile boasts not only the first false ending in rock history, but the first time a hardcore rock 'n' roll singer imitates Barbra Streisand (the way Lennon phrases "fore*vah!*" coulda come right out of "Second Hand Rose").

The Beatles a.k.a "The White Album" (Apple): The first album by the Beatles or in the history of rock by four solo artists in one band; later, of course, this practice would become commonplace (C.F. *Tusk*, the works of Crosby, Stills, Nash & Young, etc.). Also first rock album to albeit indirectly inspire mass murders.

Abbey Road: (Apple): "You Never Give Me Your Money" was the first example of insider's bizbitching pettiness in a Beatles song (later examples abound: Graham Parker's "Mercury Poisoning," Lynyrd Skynyrd's "Working for MCA," Lou Reed's "Dirt" addressed to his former manager/lawyer), although George's "Taxman" off *Revolver* must stand as the first rock 'n' roll song wherein a millionaire star complained on record about his financial situation. *Abbey Road* was also the first album to spark rumors that one of the Beatles was dead, which means the fans sensed *something* was wrong almost a year before the Beatles formally broke up.

Let It Be (Apple): First Beatles LP tied in with a movie that was totally boring and depressing. First time any of the Beatles had to bring in an outside producer (Phil Spector) to do a cleanup job (and some say even that was botched).

Hey Jude (Apple): In "Rain," first use of backwards voices in rock, later carried on by Roger McGuinn in the Byrds' "Mr. Spaceman" among others.

—Lester Bangs

LET IT BE

Transformations:

From the Beatles' nova-like emergence in late 1963 until Paul McCartney's official announcement of the group's disintegration on April 10, 1970, the fabulous four never once truly faltered. They did some crazed, even foolish, things, but none of it ever diminished their collective mystique; and in the most important area—the music—they almost never put out even a mediocre song, let alone a bad one. One might describe the Beatles as having been for seven straight years the world's most successful recording artists—in both commercial and artistic terms—but that would only be the half of it. One might say they were the preeminent symbols of a cultural revolution among the youth of Europe, Britain, America, and the rest of the English-speaking world, but that doesn't quite do them justice either. As their press officer Derek Taylor once said, they became an abstraction, like Christmas. In a word, the Beatles were magic.

Having transformed everything from the look of album covers and male hairstyles to the sound and sense of the modern popular song, John, Paul, George, and Ringo went their separate ways. But they were still viewed as Beatles, even if the group was no more, and the world's expectations remained enormous. Everyone eagerly waited for Paul McCartney to fulfill the dazzling promise of *Abbey Road*'s "Pop Symphony," for John Lennon to point the way toward new pinnacles of revelation and enlightenment, for the Magical Mystery Tour to go on indefinitely. Only slowly would it dawn on Beatlemaniacs that—as Lennon himself sang on his first solo LP—the dream was over. As surely as the Sixties and the Beatles had passed into history, so had the magic sparked by the interaction of those times and those personalities and talents.

Because the split was so bitter, the solo fortunes of Lennon, McCartney, Harrison, and Starr took on the aspect of a competition in the minds of both the ex-Beatles and their audience. Fans and critics lined up behind one or another, taking sides as their estranged heroes battled each other in the press, in the courts, and even on the covers and within the grooves of their solo records.

Since Lennon and McCartney had always constituted the major creative force behind the Beatles' music, expectations for these two were particularly high. In the case of Paul McCartney, the disappointment came almost immediately.

The fact that Paul had timed his break-up bombshell to tie in with the release of his first solo album left the *McCartney* LP in a rather bad odor to begin with. Paul's celebrated gift for P.R. must have deserted him when he assumed all the "credit" for the split that he, of all the Beatles, had most struggled to avoid. The problem was only compounded upon his initiation of court proceedings, on the last day of 1970, to dissolve the partnership. (No matter that Paul's real aim was to extricate himself from the clutches of Allen Klein, the three other Beatles' manager.)

Furthermore McCartney, in breaking with his past, also appeared to turn his back on much that the Beatles had come to represent, at least within the so-called counterculture. In both packaging and content, *McCartney* blatantly celebrated the bourgeois pleasures of (as Paul put it) "home, family, love." *McCartney* and its sequels offered little in the way of poetry or musical innovation; they were in no sense even remotely hip. Upon launching his post-Beatles career, Paul seems to have decided that his only mission was to entertain.

Perhaps this was an astute assessment of the direction rock was soon to take, but even as Paul won his case in court, the countercultural rags like *Rolling Stone* and *Crawdaddy* found him guilty of betraying the Beatles and all they had stood for, and McCartney was effectively banished to the Siberia of teenybopperdom. His critics overlooked the very real off-the-cuff charm of his first solo album, which was something of a tour-de-force in that Paul overdubbed all the instruments himself, mostly at home on his Scottish farm. Doors slam, birds chirp, Linda titters, you can almost taste the fresh country air.

Stung by the barbs, however, McCartney abandoned this do-it-yourself approach for "the top people in the top studio." The result was the hollow chocolate *Ram* (1971), which was sweet at first taste but fell to pieces if you tried to sink your teeth in—an album cluttered with self-conscious production gimmicks and superb snatches of melody that go nowhere. Paul's critics called it the worst disaster ever, which it wasn't, and said he was obviously out of touch on his own and needed to interact with a band. McCartney took the hint and formed Wings, with his unmusical wife Linda spotlighted on keyboards and back-up vocals—not the first time an ambitious Beatle wife staked a claim on her husband's professional turf.

Yet another album, *Wild Life* (1971) was hastily assembled, some of it made up on the spot in an attempt to emulate the immediacy Bob Dylan was said to bring

to his recording sessions. One side was fast for dancing and the other slow for smooching (as Linda helpfully explained), but both were equally lame. And so we leave McCartney in late 1971, limping well at the back of the pack.

John and George, meanwhile, continued to view themselves as Artists with a message and a mission, working in a medium that both still believed could change the world. The messages of these two ex-Beatles, however, couldn't have been more different from one another.

After secluding himself in California with Yoko for two months of Dr. Arthur Janov's harrowing Primal Scream therapy, John reemerged to exorcise his demons with his so-called Primal Album *(John Lennon/ Plastic Ono Band)* (1970), and the remarkable book-length "Lennon Remembers" interview with *Rolling Stone*'s Jann Wenner. Both on record and in print, John savagely dismantled every "myth" (from the Bible to the Beatles) that he and his listeners had ever believed in. His new music and lyrics were pared to the bone and straight to the point, truly stripping this extraordinary artist naked to the world. *Plastic Ono Band* is a fascinating and disturbing self-portrait, a monumental feat of both self-indulgence and sheer guts. As art, however, much of this myth-breaking derived its power largely from the context of Lennon's previous myth-making; and the sound of his "pain" certainly didn't qualify as entertainment. The critics raved, but the album didn't exactly fly out of the stores.

Imagine (1971) offered a few more concessions to popular taste; the guts and sensitivity were still evident, but so too were compelling melodies, irresistible hooks, and rich, full arrangements. With his second solo album at Number One, Lennon's stature seemed virtually undiminished. But there were danger signals: a single, "Power to the People," on which John indiscriminately parroted the cliches of his new radical politico friends; and *Imagine*'s "How Do You Sleep?," a self-righteous character assassination of McCartney, whom Lennon charged with becoming a has-been, a Muzak monger, and (perhaps most unforgivably) a "straight" family man. (In all fairness, it should be pointed out that Paul's *Ram* had allegedly baited Lennon with its coy digs at people "going underground" and "preaching practices," not to mention its symbolic photograph of one beetle buggering another.)

Yet it was the Dark Horse (as George Harrison later styled himself) who took the early lead in the ex-Beatles sweepstakes. Having blossomed as a songwriter towards the end of the group's history, with "While My Guitar Gently Weeps" and "Here Comes the Sun" and "Something," George launched his solo career with an enormous backlog of quality material for which the Beatles' original songsmiths had deemed there "no room" on the band's albums. Ably assisted by legendary "wall-of-sound" producer Phil Spector and a veritable pop orchestra comprising many of the top names in the business, George created rock's first elegantly boxed three-record set, the overwhelming *All Things Must Pass* (1970). To towering, painstakingly crafted productions, characterized by *Rolling Stone*'s reviewer as "music of mountain tops and vast horizons," Harrison set his Hindu-influenced parables and sermons: there were also a few folk- and country-flavored confections that owed more to George's hero and friend Bob Dylan. The album clung to the Number One slot for much of the winter, as did the single "My Sweet Lord."

The following summer George organized and starred in New York's historic benefit concerts for Bangla Desh, and even coaxed Dylan out of retirement for the occasion. What with Lennon and McCartney's tacky bickering and all, Harrison appeared to many in late 1971 to be the only real hero to have survived the wreckage of the Beatles.

Another performer at the concerts for Bangla Desh was Ringo Starr, from whom few had expected much in the way of solo accomplishments: after all, he had composed but two Beatles tunes, or about 1% of the group's songbook, and was hardly a great singer or versatile musician. In 1970, Ringo issued two rather unsuccessful "specialty" albums, one of pre-rock ballads *(Sentimental Journey)* and one of country music *(Beaucoups of Blues)*. (A third, electronic LP was never released.) But then the little drummer boy took everyone by surprise with a catchy, self-penned, Harrison-produced hit single, "It Don't Come Easy." The B-side, "Early 70," offered afficionados a fascinating insight into Ringo's view of his ex-colleagues. Paul was portrayed as too busy with family and farm to bother with his former sidekick, John as willing to play when he could find the time; but George was "always in town playing for you with me."

Paul, however, soon showed signs of coming out of his shell to get his act together. After puttering round Britain in a van playing surprise gigs at universities on a few hours' notice, Wings toured Europe and in 1973 managed a full-scale swing though the U.K. that was marred only by Paul's refusal to sing any of his Beatles

In the Bahamas, 1965, for "A Hard Day's Night."

songs. Dreadful flop singles (e.g., "Mary Had a Little Lamb") gave way to respectable hits ("Hi Hi Hi") and, finally, an almost unbroken string of million sellers (starting with "My Love" and the theme from the James Bond flick *Live and Let Die*.)

Red Rose Speedway, an endearing and well-produced collection of silly love songs, gave Wings their first American Number One album in mid-1973, after which McCartney took a working vacation in Nigeria —where, galvanized by a string of disasters, including the untimely departure of their drummer and lead guitarist, the remnants of Wings—Paul, Linda, and the ever-faithful Denny Laine—produced their first and only masterpiece. Chock-full of inventive and uplifting melodies whose lyrics all followed the theme of flight, escape, and freedom, *Band on the Run* (1973) caused the aging hipsters to welcome Paul back to the fold, yielded three hit singles, and literally stayed on the charts for years.

Lennon, meanwhile, had stumbled badly with a commercially disastrous collection of heavy-handed political "statements," *Some Time in New York City* (1972), and became embroiled in a debilitating legal battle with a Nixon regime bent on expelling this young subversive from the land of the free. With *Mind Games* (1973) John rediscovered the sense of humor so conspicuously missing from his earlier solo work, but for the first time he was largely recycling his old ideas.

A painful separation from Yoko followed, with Lennon departing for Los Angeles to record a rock 'n' roll "oldies" LP with Phil Spector. When the enigmatic producer disappeared with the unfinished tapes, John made the headlines with his new persona of an obnoxious drunkard; and eventually returned to New York to chronicle the emotional traumas of his "Sinbad's Voyage" to California with *Walls and Bridges* (1974) an American Number One album that brilliantly combined the soul-bearing of *Plastic Ono Band*, the tunefulness of *Imagine*, and the humor of *Mind Games*.

Lennon subsequently reconciled with Yoko, completed the *Rock 'n' Roll* album (1975) without Spector, and was awarded his Green Card entitling him to permanent residence in the United States. On his thirty-fifth birthday Yoko gave birth to their first child, Sean, and Lennon retired from the music business for a full five years to devote himself to his family and the acquisition of American real estate.

Harrison, for his part, followed *All Things Must Pass* 18 months later with an album that successfully duplicated the former's painstaking production, melodic richness, and elegiac tone. *Living in the Material World* (1973), in fact, remains the only LP by an ex-Beatle to have hit Number One on *Billboard* within two weeks of its release. But many critics gagged on an excess of Krishna Consciousness pervading both the packaging and the lyrics. The slipshod *Dark Horse* (1974) and the poorly planned and executed North American tour (the first by an ex-Beatle) that followed, gave them all the ammunition they required to shoot Harrison off his pedestal with a vengeance. Matters hardly improved with the dismal *Extra Texture* (1975), and holy George was further bedeviled by court proceedings that found him guilty of plagiarizing his biggest hit, "My Sweet Lord," from the Chiffons' "He's So Fine."

Ringo Starr, that darkest horse of them all, briefly outpaced the other three after he cajoled each into lending a helping hand on his first "real" solo LP, *Ringo* (1973). Thanks no doubt to their lingering rivalry, each strove to outshine the others by providing material of a somewhat higher caliber than the usual Beatle solo outing; and on John's "I'm the Greatest" all save McCartney could be heard playing together on what remains the closest approximation of a recorded Beatles reunion. Bolstered by Richard Perry's slick yet inventive production and a supporting cast of dozens of other celebrity "friends" the album proved an almost endless source of hit singles, among them Harrison and Starr's "Photograph" and the "oldie" "You're Sixteen." But when Ringo attempted to repeat the winning formula on *Goodnight Vienna* (1974) and *Rotogravure* (1976), spontaneous excitement and charm only gave way to excruciating dullness.

By that time, though, it really didn't matter anymore. Fans had come to realize that, on their own, John, Paul, George, and Ringo neither could nor should be equated with the Beatles. By 1976, the Beatles had become an untouchable myth, and the subject of an unprecedented revival. Their legend was commemorated in books and films, TV specials and Broadway musicals, and fanzines and fan conventions—whose giant flea markets offered circa-1964 Beatle toys and trinkets and rare editions of Beatle records for tens of times their original retail value. Meanwhile, reissues and repackages of their recordings took over the charts and the airwaves all over again, sounding fresh as ever. There was more to it than nostalgia; the Beatles at their best had proved timeless.

The pressure for the group to reunite was enormous, but the ex-Beatles wisely ignored all the astronomical offers. As John would tell *Newsweek*: "Whatever made the Beatles the Beatles also made the Sixties the Sixties, and anyone who thinks that if John and Paul got together with George and Ringo, 'The Beatles'

would exist, is out of their skulls." Said George: "The Beatles are for the history books, like the year 1492."

Of all the former Fabs, only Paul continued to produce at anything like the old pace. Unlike the others, he re-signed with Capitol in 1975 for an unprecedented sum, only to break his own record four years later when he switched to Columbia. In 1976, his heavy international touring schedule culminated in Wings Over America, where McCartney's professionalism and showmanship—and a generous sampling of Beatles classics—earned him widespread and well-deserved acclaim. But for all Paul's efforts to establish Wings as a *group*, the constant turnover of musicians emphasized the fact that they were little more than a back-up band for an ex-Beatle. And though McCartney's commercial sense seldom failed him during the mid-to-late Seventies, many critics soon soured once again on the triviality and sentimentality of Wings' output.

Recording for his own Dark horse label, a less strident George Harrison appeared to recapture his muse on a series of finely crafted yet somewhat low-key albums. Commercially, however, he was out of the big leagues, content to concentrate on gardening, racecars, and pursuing a quiet family life with his new Mexican bride Olivia.

Ringo hit an all-time low when former Bee Gees producer Arif Mardin was brought in to perpetrate some formula disco in the ex-Beatle's name. But Atlantic's *Ringo the Fourth* (1977) didn't sell, and Starr resumed his customary role of "the world's most charming bit-part player," doing cameos in films and designing classy, off-beat furniture on the side. On the set of *Caveman* (1980), he met *his* second wife, sometime *Playboy* pin-up Barbara Bach.

Throughout the late Seventies, any lingering hopes that an ex-Beatle might yet set the music scene on its ear devolved upon John Lennon—the one who, prior to his retirement, had issued the most interesting solo albums, and the only ones to suggest any continuing artistic growth—until the clamor for John's "return" almost resembled that for the Beatles themselves. For those harboring such inflated expectations, *Double Fantasy* (1980) proved a disappointment. With Yoko claiming half the vocals and songwriting credits, it was only half a Lennon album to begin with, and even that half seemed to lack much of the old fire and wit, poetry and vision.

Perhaps what was missing was simply Lennon's old demons; he had finally found real happiness and fulfillment as a "househusband," being for young Sean both the father and the mother John himself had lacked. By stressing that getting one's own house in order must take precedence over any attempt to make the world at large a better place, John felt he was making as important a statement as ever—which he underlined by giving his wife "equal space" on the album. Still, in their own more sophisticated celebrations of "home, family, love," John and Yoko inevitably recalled their antitheses of a decade earlier, the Paul and Linda of *McCartney* or *Red Rose Speedway*.

Then again, nobody had any right to demand otherwise, at a time when most teenagers (the age group that had comprised the original audiences for both the Beatles and rock music) hadn't even been born when the Magical Mystery Tour first got underway. Thoughtful Beatlemaniacs could only be glad that their heroes all appeared to be approaching middle-age so happily, that everything in their own lives had turned out so well.

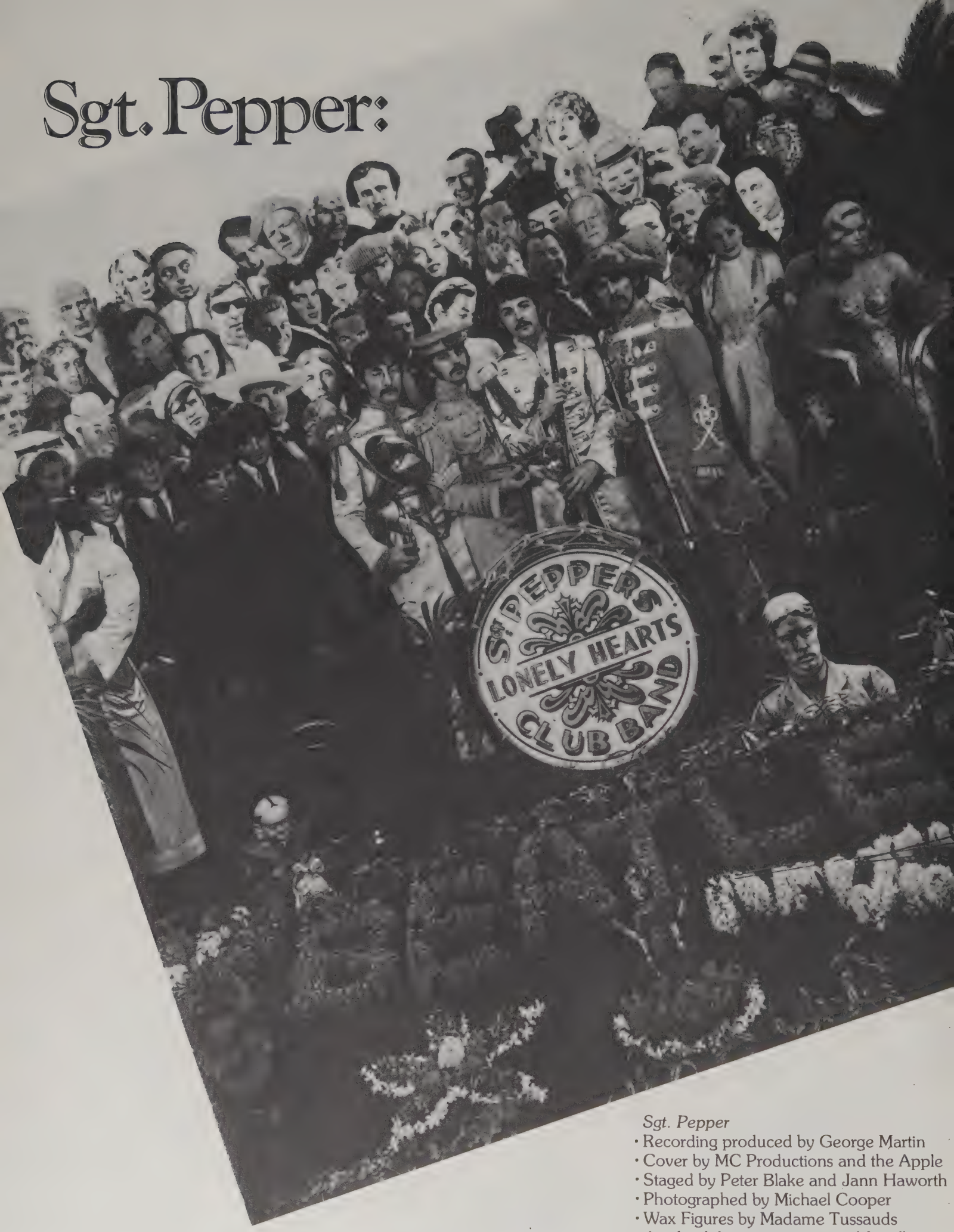
As solo artists, all the ex-Beatles had their moments, even if none (except, perhaps, John) truly amounted to much without the others. Certainly, they failed on their own to set a single trend in or out of music, or even, when you come down to it, to write one Great Song on the order of a "Yesterday" or a "Hey Jude," let alone a "Strawberry Fields" or a "Day in the Life." But that was no reason to make one think any less of John, Paul, George, or Ringo; they had already accomplished far more than their share.

Even as I was finishing this piece, John Lennon's life was cut short by a psychotic assassin who—like Charles Manson—was himself a Beatlemaniac. I don't wish to dwell here on the unspeakable horror of December 8, 1980—or on its aftermath, that recalled to so many original Beatles fans their childhood memories of the wake of President Kennedy's assassination (for which the Fab Four originally provided something of an antidote). Only John Lennon probably touched his millions of followers in a far more profound and personal way than any president ever could.

The hail of an assassin's bullets seemed to end, once and for all, that era that had been ushered in in much the same manner on November 22, 1963. But despite our deep regret over the senseless and tragic passing of John Lennon, the great man and artist (made more poignant by our knowledge the personal happiness he had finally achieved), it must be said—in the context of this piece—that the erratic solo careers of Paul, George, Ringo, and even John had already made plain that the amazing Beatles story was no longer an ongoing saga, but, rather, a closed book.

—Nicholas Schaffner

Sgt. Pepper:



Sgt. Pepper
- Recording produced by George Martin
- Cover by MC Productions and the Apple
- Staged by Peter Blake and Jann Haworth
- Photographed by Michael Cooper
- Wax Figures by Madame Tussauds
- A splendid time is guaranteed for all

Who's Who in Sgt. Pepper's Band

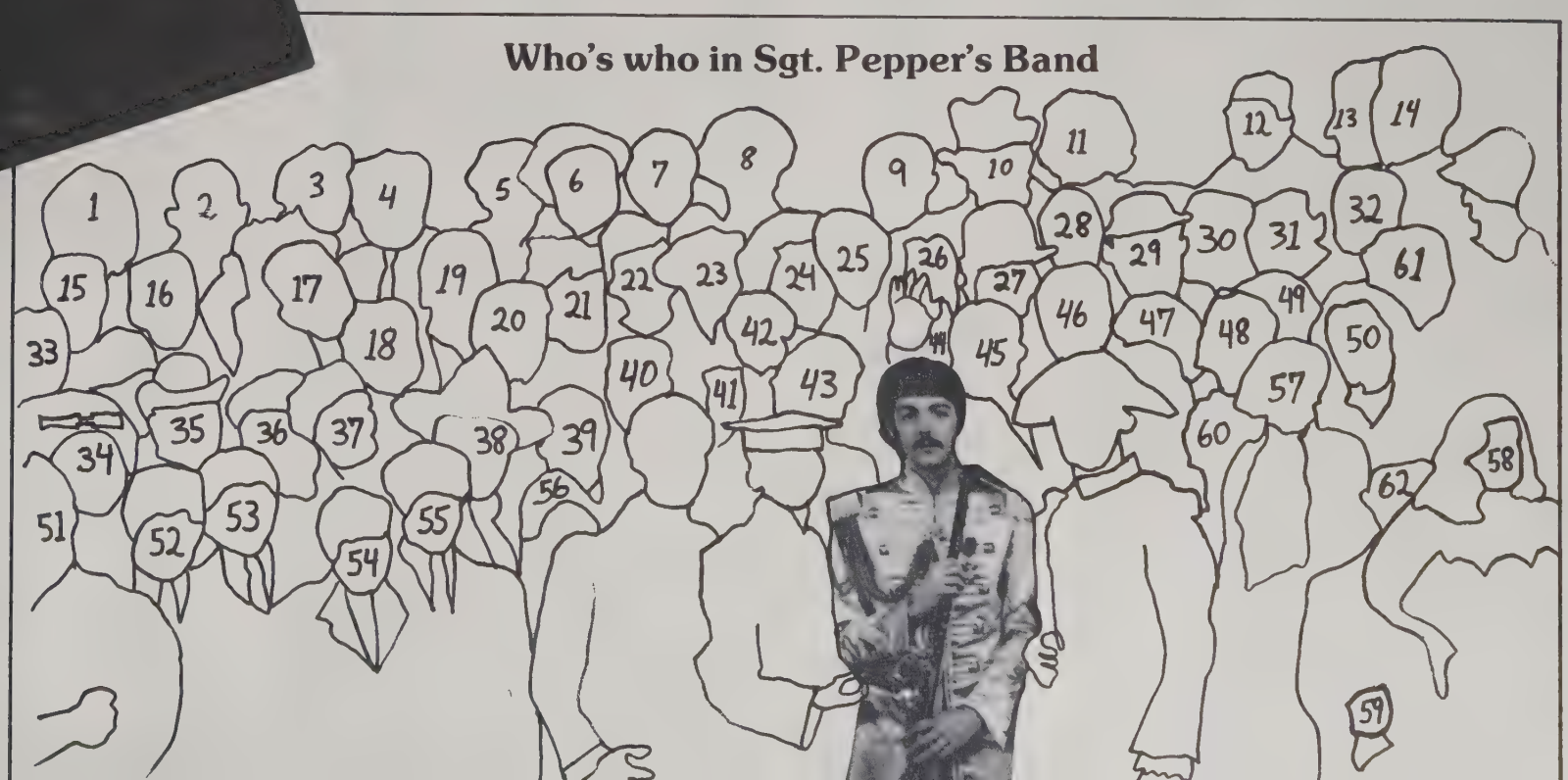
The first "rock concept" album. *The* bridge between art and pop. *The* most famous pop album in history.

Sgt. Pepper's Lonely Heart's Club Band is known not only for its brilliant musical imagery and biting lyrics, but for the cover of assembled luminaries ranging from childhood heroes (Lawrence of Arabia, Livingstone) to nostalgic movie stars (Mae West, Fred Astaire, Tom Mix) to public figures (Karl Marx and C.J. Jung) to original Beatle Stu Sutcliffe. To say nothing of the Fab Four themselves! When asked about the origin of the cover, the Beatles replied, "We wanted to put on people we like!"

1, Guru (Indian holy man); 2, Aleister Crowley (The Beast 666—black magician); 3, Mae West; 4, Lenny Bruce (American comedian); 5, Stockhausen (Modern German composer); 6, W.C. Fields; 7, C.J. Jung (psychologist); 8, Edgar Allan Poe; 9, Fred Astaire; 10, Merkin (American artist); 11, Drawing of a girl; 12, Huntz Hall (Bowery Boy); 13, Simon Rodia (folk artist—creator of Watts Towers); 14, Bob Dylan; 15, Aubrey Beardsley (Victorian artist); 16, Sir Robert Peel (Police pioneer); 17, Aldous Huxley (philosopher); 18, Dylan Thomas (Welsh poet); 19, Terry Southern (author).

20, Dion (American pop singer); 21, Tony Curtis; 22, Wallace Berman (Los Angeles artist); 23, Tommy Handley (wartime comedian); 24, Marilyn Monroe; 25, William Burroughs (author of "The Naked Lunch"); 26, Guru; 27, Stan Laurel; 28, Richard Lindner (New York artist); 29, Oliver Hardy; 30, Karl Marx; 31, H.G. Wells; 32,Guru; 33, Stuart Sutcliffe (former Beatle who died before group became famous); 34, Drawing of a girl; 35, Max Miller; 36, Drawing of a girl; 37, Marlon Brando; 38, Tom Mix (cowboy film star); 39, Oscar Wilde; 40, Tyrone Power; 41, Larry Bell (modern painter).

42, Dr. Livingstone (in wax); 43, Johnny Weissmuller (former Tarzan); 44, Stephen Crane (nineteenth century American writer); 45, Issy Bonn (comedian); 46, George Bernard Shaw (in wax); 47, Albert Stubbins (Liverpool footballer); 48, Guru; 49, Einstein; 50, Lewis Carroll; 51, Sonny Liston; 52, 53, 54, 55, The Beatles (in wax); 56, Guru; 57, Marlene Dietrich; 58, Diana Dors; 59, Shirley Temple (child star); 60, Bobby Breen (singing prodigy); 61, T.E. Lawrence (Lawrence of Arabia); 62, American Legionnaire.



VOX
VOX

VOX

Because:

John Lennon

FOR SEAN LENNON

their voices
have changed
as much as
their ears

we who were older
just danced
and made love

but their voices
have changed

the children
will never be
what we were

lem sat
on my bed
at seven-fifteen
in the morning
while i told him
john had died
sat silent
with his voice
this one time stopped

until he wrote
his poem for john

and nat
late that night
writing his

as we all have learned
to try to handle grief

but i wouldn't
have written a poem
at nine or fourteen

john helped them
do that

taught more
than a school
or a father
of the power of words
and how they move us
and how they serve
to carry grief

and how they
preserve life
in the midst
of murder

—joel oppenheimer

THE SONGWRITER

songwriter sits, overworked, overtired,
    writes songs day and night nonstop.
he writes songs for him, yoko, and us,
    we like him, he likes us.
someone stalks him, shoots, the killer
    doesn't care, he just wants to get into
    papers.
he shot a songwriter, he shot a legend.

—lem oppenheimer

FOR JOHN LENNON

hey bulldog sitting in the rain
why?

sixteen days before his
fortieth christmas
    he was shot

all together now,
he said,
to unite people,
to bring peace.

he will now say
hello to lucy with her
diamonds
up in those
marshmallow skies

he says hello and
we say
goodbye

—nat oppenheimer

Most Beatles singles, EPs and albums were released in the United States and England at different times, on different labels and often with different album titles. This discography lists the following information for the songs included in the two volumes of THE COMPLEAT BEATLES:

Abbreviations for arrangements: CH (Chorals); OR (Orchestra); CB (Concert Band); JB (Jazz Band); MB (Marching Band)

for Singles: songwriter; label and release number (US/UK); release date (US/UK); gold certification (US/UK); other awards; weeks on chart; producer; additional musicians who performed on the songs; arrangements available; and versions covered by other artists.

for EPs and Albums: EP title (US/UK); EP label and release number (US/UK); EP release date (US/UK); Album title (US/UK); Album label and release number (US/UK); Album release date (US/UK); gold certification (US/UK).

An addendum following the listings includes: a list of other Beatles albums, such as early releases by Tony Sheridan, and special compilation albums released before and after 1970; information on American and British chart listings; and Grammy awards for albums.

DISCOGRAPHY

ACROSS THE UNIVERSE

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Let It Be
Red Apple 34001
UK: Let It Be
Apple PXS1/Apple PCS 7096
Released: *USA:* May 1970
UK: May 1970/Nov 1970
Gold: *USA:* May 26, 1970
Additional Musicians: John, Lead Guitar; Paul, Piano; John & George Martin, Organ; Lizzie Bravo & Gayleen Pease, Back-up vocals.
Arrangements: CH
Cover versions:
The Beatles, Cilla Black, David Bowie, Lightmyth, Barbara Love, Rod McKuen and the Stanyan Strings, Portable Flower Factory, Sounds Galactic, Story Theatre

ALL TOGETHER NOW

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Yellow Submarine
Apple SW 153
UK: Yellow Submarine
Apple PCS 7070
Released: *USA:* Jan 1969 *UK:* Jan 1969
Gold: *USA:* February 5, 1969
Arrangements: CB
Cover versions:
The Beatles, C Number Five, Joy Unlimited, James Last, Sezo

ALL YOU NEED IS LOVE

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5964
UK: Parlophone R5620
Released: *USA:* July 1967 *UK:* July 1967
Gold: *USA:* September 11, 1967
Awards: *Most performed pop song:* 1975
Weeks on chart: *USA:* 11 *UK:* 13
Produced by: George Martin
EP: *UK:* Yellow Submarine, Apple PCS 7070, January 1969
Album: *USA:* Magical Mystery Tour
Capitol SM 2835
UK: Magical Mystery Tour
Parlophone PCTC 255
Released: *USA:* Nov 1967 *UK:* Dec 1976
Gold: *USA:* December 15, 1967
Album: *USA:* Yellow Submarine
Apple SW 153
Released: *USA:* Jan 1969
Gold: *USA:* February 5, 1969
Additional Musicians: Mick Jagger, Gary Leeds, Keith Richard, Marianne Faithful, Jane Asher, Patti Boyd, Keith Moon, Graham Nash, Chorus; Studio Orchestra
Arrangements: CH
Cover versions:
Terry Baxter, Beatlemania, The Beatles, Ray Bloch Singers, Cafe Creme, Calvary Twill, Don Costa, Peter Covent Band, Ferrante & Teicher, Fifth Dimension, Freedom Sounds, Frannie Golde, Anita Harris, The Hollyridge Strings, Jalopy Five, Henry Jerome, Anita Kerr Singers, Lester Lanin, Liverpool 5, 101 Strings, Osmond Brothers, Tony Osborne, Norman Percival, Percussion Ltd., Hal Serra, Bill Sheperd Orchestra, Sound Alikes, Studio Musicians, Bob Thiele, Three Brass Buttons, Unknown

BABY YOU'RE A RICH MAN

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5964
UK: Parlophone R5620
Released: *USA:* July 1967 *UK:* July 1967
Weeks on chart: *USA:* 5
Produced by: George Martin
Album: *USA:* Magical Mystery Tour
Capitol SMAL 2835
UK: Magical Mystery Tour
Parlophone PCTC 255
Released: *USA:* Nov 1967 *UK:* Dec 1976
Gold: *USA:* December 15, 1967
Cover versions:
The Beatles, The Hollyridge Strings, The Living Guitars

BACK IN THE U.S.S.R.

Written by: Lennon/McCartney
Single #: *UK:* Parlophone R 6016
Released: *UK:* July 1976
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 101
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Additional Musicians: Paul, Lead Guitar; George, Bass Guitar; John, Six-String Bass
Cover versions:
Average Disco Band, The Beatles, Cafe Creme, Cakewalk to the Cup, California Poppy Pickers, Chubby Checker, John Fred, The Gophers, Ramsey Lewis, The Other Company, Jimmy Powell, The Rollers

BALLAD OF JOHN AND YOKO

Written by: Lennon/McCartney
Single #: *USA:* Apple 2531
UK: Apple R5786
Released: *USA:* June 1969 *UK:* May 1969
Gold: *USA:* July 16, 1969
Weeks on chart: *USA:* 9 *UK:* 14
Produced by: George Martin
Album: *USA:* Hey Jude
Apple SW 385/SO 385
Released: *USA:* Feb 1970
Gold: *USA:* March 6, 1970
Additional Musicians: John, Guitar; Paul, Drums, Piano, Back-up vocals; George & Ringo not present
Cover versions:
Ron Anthony, The Beatles, Vinnie Bell, California Poppy Pickers, James Last, Los Norte Americanos, Magne-Tronics Combo, Mike Melvoin, The Percey Faith Singers, The Spare Change

BECAUSE

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Abbey Road
Apple SO 383
UK: Abbey Road
Apple PCS 7088
Released: *USA:* Oct 1969 *UK:* Sept 1969
Gold: *USA:* October 27, 1969
Cover versions:
Ronnie Aldrich, The Beatles, George Benson, Booker T & The M.G.'s, Cafe Creme, Alice Cooper, Lynsey De Paul, Stan Getz, London Pops Orchestra, Gary McFarland, Magne-Tronics Combo, New Christy Minstrels, The Odyssey Singers, The Percy Faith Strings, Isabelle Pierre, Stan Ruffin, Shirley Scott, Doc Severinsen, John Williams

BEING FOR THE BENEFIT OF MR. KITE

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Sergeant Pepper's Lonely Hearts Club Band, Capitol SMAS 2653
UK: Sergeant Pepper's Lonely Hearts Club Band, Parlophone PCS 7027
Released: *USA:* June 1967 *UK:* June 1967
Gold: *USA:* June 15, 1967
Additional Musicians: John, Main Organ; George Martin, Harmony Organ; Mal Evans, Bass Harmonica
Cover versions:
The Beatles, Maurice Gibb, Peter Frampton, The Odyssey Singers, Stan Ruffin

BIRTHDAY

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 01
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Additional Musicians: George, Tambourine; Paul, Piano; Yoko Ono & Patti Harrison, Back-up vocals
Arrangements: CH
Cover versions:
The Beatles, Cafe Creme, Lee Castle, La Famille La Combe, Los Yaki, Pablo Beltran Ruiz, Underground Sunshine

BLACKBIRD

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 101
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Arrangements: JB, CH

Cover versions:
Chet Atkins, Terry Baxter, The Beatles, Harpers Bizarre, Bossa Rio, Clingers, Dion, Bob Duros, Laura Greene, Dick Hyman, The Jazz Crusaders, Laredo, Lincoln Mayorga, Ramsey Lewis, Los Yaki, Mary McCaslin, Danny McCulloch, Pedal Steel Guitar Album, Power and Light, Billy Preston, Punch, Kenny Rankin, Rubber Band, Sandler and Young, Sisters Love, Sounds of our Times, Sylvester, Bob Theile Emergency, Unknown, Dave Valentin, Wings

BLUE JAY WAY

Written by: George Harrison
Produced by: George Martin
EP: *UK:* Magical Mystery Tour, Parlophone SMMT 112, December 1967
Album: *USA:* Magical Mystery Tour Capitol SMAL 2835
UK: Magical Mystery Tour Parlophone PCTC 255
USA: Nov 1967 *UK:* Dec 1976
Gold: *USA:* December 15, 1964
Additional Musicians: Paul, Back-up vocals
Cover versions:
The Beatles, Bud Shank, Lord Sitar

CARRY THAT WEIGHT

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Abbey Road Apple SO 383
UK: Abbey Road Apple PCS 7088
Released: *USA:* Oct 1969 *UK:* Sept 1969
Gold: *USA:* October 27, 1969
Arrangements: CH, MB
Cover versions:
Terry Baxter, The Beatles, The Bee Gees, Bola Sete, Booker T & The M.G.'s, Francis Lai, Carmen McRae, Mod, English Muffin, Mystic Moods Orchestra, The Odyssey Singers, Stan Ruffin, Doc Severinsen, Sound Alike, Trash

COME TOGETHER

Written by: Lennon/McCartney
Single #: *USA:* Apple 2654
UK: Apple R5814
Released: *USA:* Oct 1969 *UK:* Oct 1969
Gold: *USA:* October 27, 1969
Awards: *Most performed pop song:* 1970
Weeks on chart: *USA:* 16
Produced by: George Martin
Album: *USA:* Abbey Road Apple SO 383
UK: Abbey Road Apple PCS 7088
Released: *USA:* Oct 1969 *UK:* Sept 1969
Gold: *USA:* October 27, 1969
Arrangements: JB
Cover versions:
Aerosmith, Charlie Barnet & Orchestra, Count Basie, Terry Baxter, The Beatles, George Benson, John Bishop, Willie Bobo, Booker T & The M.G.'s, Brothers Johnson, Odell Brown, Charlie Byrd, Cafe Creme, The Care Package, James Cast, Frank Chacksfield, Chairman of the Board, Decibels, Claude Denjean, The Detroit Underground, George Duke, Family Guitar, Funky Junction, Gladys Knight & The Pips, Guitars Unlimited, The Handicappers, Richard Groove Holmes, Richard Holmes & E. Watts, The Ice Man's Band, The Jalopy Five, Syc Johnson, Harrison Kennedy, Ben E. King, The Love Childs, Herbie Mann, Mike Curb Congregation, Tony Mottola, New Generation, Odyssey, Norrie Paramour, The Phoenix Authority, Relations, Diana Ross, Gary Ruffin, Stan Ruffin, Doc Severinsen, Ben Sidran, Sound A-Like, Hans Stayner, The Supremes, Ike & Tina Turner, David T. Walker, Dionne Warwicke, Mary Wells, Stan Worth

THE CONTINUING STORY OF BUNGALOW BILL

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* The Beatles Apple SWBO 101
UK: The Beatles Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Additional Musicians: John, Organ; Chris Thomas, Mellotron; Yoko Ono, Back-up vocals
Cover versions:
The Beatles, Christian-Getro, Los Yaki

CRY BABY CRY

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* The Beatles Apple SWBO 101
UK: The Beatles Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Additional Musicians: John, Guitar, Piano & Organ
Cover versions:
The Beatles, Commander Cody, Inner Dialogue, Ramsey Lewis

A DAY IN THE LIFE

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Sergeant Pepper's Lonely Hearts Club Band, Capitol SMAS 2653
UK: Sergeant Pepper's Lonely Hearts Club Band, Parlophone PCS 7027
Released: *USA:* June 1967 *UK:* June 1967
Gold: *USA:* June 15, 1967
Additional Musicians: Mal Evans, Alarm Clock; 41 Piece Orchestra Conducted by Paul
Cover versions:
Brian Auger, Terry Baxter, The Beatles, Bobbi Boyle, Eric Burdon & War, Cafe Creme, Jimmy Caravan, Danny Cox, Jose Feliciano, Barry Gibb & Bee Gees, Grant Green, The Hollyridge Strings, Peter Knight, Les Demerle, Lighthouse, London Symphony Orchestra, Wes Montgomery, The Odyssey Singers, Recording Love Habit, Stan Ruffin, Joe Scott, Sound A-Likes, Gabor Szabo, Tartaglia, Ken Thorne, Frankie Valli, War

DEAR PRUDENCE

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* The Beatles Apple SWBO 101
UK: The Beatles Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Additional Musicians: Paul, Piano & Flugelhorn; John & Mal Evans, Tambourine
Cover versions:
The Beatles, Danny Cox, Cecilla, Neil Darrow, The Five Stairsteps, Imitations, Katfish, Ramsey Lewis, Kenny Rankin, Sound Foundation, Gabor Szabo, Don Walker, The Leslie West Band, Wild Honey Singers

DIG A PONY

Written by: Lennon/McCartney
Produced by: Phil Spector
Album: *USA:* Let It Be Red Apple 34001
UK: Let It Be Apple PXS1/Apple PCS 7096
Released: *USA:* May 1970
UK: May 1970/Nov 1970
Gold: *USA:* May 26, 1970
Cover versions:
The Beatles

DIG IT

Written by: Lennon/McCartney
Produced by: Phil Spector
Album: *USA:* Let It Be Red Apple 34001
UK: Let It Be Apple PXS1/Apple PCS 7096
Released: *USA:* May 1970
UK: May 1970/Nov 1970
Gold: *USA:* May 26, 1970
Cover versions:
The Beatles

DON'T LET ME DOWN

Written by: Lennon/McCartney
Single #: *USA:* Apple 2490
UK: Apple R5777
Released: *USA:* May 1969 *UK:* April 1969
Weeks on chart: *USA:* 4
Produced by: George Martin
Album: *USA:* Hey Jude Apple SW 385/SO 385
Released: *USA:* Feb 1970
Gold: *USA:* March 6, 1970
Additional Musicians: Paul, Back-up vocals
Cover versions:
The Beatles, Cafe Creme, Randy Crawford, Dillard & Clark, Fraser & Debolt, Donald Height, Ben E. King, Claudine Longet, Nicole & Frederic, Billy Preston, Phoebe Snow, The Spare Change, Underground Sunshine

DON'T PASS ME BY

Written by: Richard Starkey
Produced by: George Martin
Album: *USA:* The Beatles Apple SWBO 101
UK: The Beatles Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Additional Musicians: Ringo, Piano

ELEANOR RIGBY

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5715
UK: Parlophone R5489
Released: *USA:* Aug 1966 *UK:* Aug 1966
Awards: *Million performance song:* June 1974
Most performed pop song: 1968, 1970
Grammy: 1966 "Best Contemporary Pop Solo Vocal Performance—Paul McCartney"
Weeks on chart: *USA:* 8 *UK:* 13
Produced by: George Martin
Album: *USA:* Revolver Capitol ST 2576
UK: Revolver Parlophone PCS 7009
Released: *USA:* Aug 1966 *UK:* Aug 1966
Gold: *USA:* August 22, 1966
Additional Musicians: 4 violins, 2 violas & 2 cellos
Arrangements: CH, SOR, CB, JB, MB

Cover versions:
Paul Anka, P. P. Arnold, Average Disco Band, Joan Baez, Ena Baga, Baroque Inevitable, Count Basie, Terry Baxter, Beatlemania, The Beatles, Vincent Bell, Tony Bennett, Madame Catherine Berberia, Big Maybelle, Anna Black, Blonde On Blonde, Bloodrock, Booker T & The M.G.'s, Bossa Rio, Boston Pop Orchestra, Perry Botkin Jr., The Brass Choir, Brass Impact, Ambrose Brazelton, Buckwheat, Cafe Creme, Jackie Cain & Roy Kral, Jimmy Caravan & His Trio, Walter Carlos, Larry Carlton, Lee Castle, Carmen Cavallaro, Gene Chandler, Ray Charles, Wayne Cochran, Bill Comeau, The Contrasts, Sonny Criss, Crusaders, Michael Dees, Dr. Demento, John Denver, 18th Century Concepts, El Chicano, Enoch Light, Esperato, Lee Evans, Percy Faith Strings, Arthur Fiedler & The Boston Pops Orchestra, The Four Tops, Charlie Fox, Aretha Franklin, The Free Design, The Free-Men, Jonna Gault, Bobbie Gentry, Francois Glorieux, Goliath, Marty Gold, Morton Gould, Annie Green, Vince Guaraldi, Gene Harris, Richie Havens, Herbie Helbig, Denny Hinman, Al Hirt, The Hollyridge Strings, The Hollywood Strings, The Horsehairs, Craig Hundley Trio, Dick Hyman, Ides of March, Horst Jankowski, Jazz Crusaders, JP Stevens High School, Ken & Beverly, Anita Kerr Singers, Morgana King, Warren King, Gershon Kingsley, Chim Kothari, Cleo Laine & John William, James Last Band, Latin Dimension, Arnie Lawrence, Le Grand Orchestre Mauria, Les Strand, Liverpool 5, Living Jazz, Living Marimbas, London Pop Orchestra, Longines Symphonette, Lord Sitar, Rufus Lumley, Tony McCaulay, Magne-Tronics Combo, Marion McPartland, Mariachi Mexico, Jeffrey & Ron Marlowe, George Martin & His Orchestra, Johnny Mathis, Paul Mauriat, Mike Melvoin, Midwest Directors Orchestra, Jackie Mittoo, Wes Montgomery, Nana Mouskouri, Mark Murphy, Allis Murray, The Mystic Moods Orchestra, George Nardello, New Apocalypse, New World Electronic Ensemble, The Nite-Liters, 101 Strings, Trudy Pitts, Pure Food & Drug Act, Queen City Show Band, Frank Rand, Don Randi Trio, Rare Earth, Red, White, and Blue Grass Band, Diana Ross & The Supremes, Rostalt Schaefer, Chim Rothari, Erik Saint-Laurent, The Senate, Hal Serra, George Shearing, Side Effect, The Singers Unlimited, Lonnie Smith, The Standells, Bobby Taylor, Teegarden & Van Winkle, Temptations, Joe Torres, Unknown, Frankie Valli, Vanilla Fudge, The Ventures, Viv Tirado, Baron Von Ohlen Quartet, Waikikis, We Five, Doodles Weaver, Julius Wechter, Klauss Weiss Orchestra, Kim Weston, Pat Williams, Jackie Wilson, Kai Winding, Wing & A Prayer Fife & Drum Corp., Stan Worth, Felipe Yanez, Young Holt Unlimited

THE END

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Abbey Road
Apple SO 383
UK: Abbey Road
Apple PCS 7088
Released: *USA:* Oct 1969 *UK:* Sept 1969
Gold: *USA:* October 27, 1969
Cover versions:
The Beatles, Belport Rock Jazz Ensemble, George Benson, Booker T & The M.G.'s, The Everly Brothers, Gap Mangione, London Symphony Orchestra, Doc Severinsen

EVERYBODY'S GOT SOMETHING TO HIDE EXCEPT ME AND MY MONKEY

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 101
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Cover versions:
The Beatles, Fats Domino, Ramsey Lewis, Orchestra Harlow

FIXING A HOLE

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Sergeant Pepper's Lonely Hearts Club Band, Capitol SMAS 2653
UK: Sergeant Pepper's Lonely Hearts Club Band, Parlophone PCS 7027
Released: *USA:* June 1967 *UK:* June 1967
Gold: *USA:* June 15, 1967
Cover versions:
The Beatles, George Burns, Jackie Cain & Roy Kral, Sydney Fox, Johnson & Drake, Little Joe, The Odyssey Singers, Stan Ruffin

FLYING

Written by: Lennon/McCartney/Harrison/Starkey
Produced by: George Martin
EP: *UK:* Magical Mystery Tour, Parlophone SMMT 1/2, December 1967
Album: *USA:* Magical Mystery Tour Capitol SMAL 2835
UK: Magical Mystery Tour Parlophone PCTC 255
Released: *USA:* Nov 1967 *UK:* Dec 1976
Gold: *USA:* December 15, 1967
Additional Musicians: John, Mellotron; John, Paul, George & Ringo, Chanting
Cover versions:
The Beatles, Herbie Mann, Bud Shank, Sounds Nice

THE FOOL ON THE HILL

Written by: Lennon/McCartney
Awards: 1968-9, Certificate of Honor, U.K. (Ivor Novello Awards)
Produced by: George Martin
EP: *UK:* Magical Mystery Tour, Parlophone SMMT 1/2, Dec 1967
Album: *USA:* Magical Mystery Tour Capitol SMAL 2835
UK: Magical Mystery Tour Parlophone PCTC 255
Released: *USA:* Nov 1967 *UK:* Dec 1976
Gold: *USA:* December 15, 1967
Additional Musicians: Paul, Piano, Flute & Recorder; George & John, Harmonicas
Arrangements: MB, JB, OR, CH
Cover versions:
Ampex International Pop Orchestra, Dorothy Ashby, Chucho Avellanet, Count Basie, Shirley Bassey, Terry Baxter Orchestra & Chorus, The Beatles, Beatlemania, Acker Bilk, Boston Pops Orchestra, The Brass Menagerie, Button Down Brass, Cafe Creme, Lana Cantrell, Lee Castle & Jimmy Dorsey, Frank Chacksfield, Joe Chapman & Orchestra, Petula Clark, Columbia Musical Treasury, J.L. Cook, Xavier Cugat, Ray Davies, John Duffy, Rick Ely, Enoch Light, Current Event, Fernando Escandon, Percy Faith Singers, Maynard Ferguson, Arthur Fiedler & Boston Pops Orchestra, Eddie Fisher, The Four Tops, Aretha Franklin, G Stellard, Bobby Gentry, Francois Glorieux, Marty Gold Orchestra, Barry Goldberg, Bette Graham & Ken Jeffers, Groovin' Strongs, Rune Gustafsson, The Hollyridge Strings, Lena Horne, Gabor Szabo, Impressions, Jankowski Singers, Pepe Jaramillo, Roslyn Kind, King's Road, King's Singers, Andre Kostelanetz & Orchestra, Mike Leander & His Orchestra, Les Miladys, Ramsey Lewis, Little Joe, Living Brass, Living Jazz, London Festival Orchestra, Longines Symphonette, Lynn Vera, Mario Said, Curtis Mayfield, Sergio Mendes & Brazil '66, MCR Studio Productions, Joe Morello, Orchestra of Aquarius, Anita Ortez, John Pike, Queen Anne's Lace, Helen Reddy, Joe Reisman & His Orchestra, Robertha, Dick Rosmini, Rostal and Schaefer, Jean Pierre Sabar, Santo & Johnny, Mario Said, Bud Shank, George Shearing, The Singers Unlimited, Sound Alike, Sounds of Our Times, Cyril Stapleton, G. Stellard, Ray Stevens, Stone The Crows, The Sultan Street Nine, Alan Tew Orchestra, Keith Texter & Friends, Jackie Thompson, Libby Titus, Today's People, Jerry Toth Orchestra, Jackie Trent & Tony Hatch, Stanley Turrentine, Caterina Valente Edmundo, Louis Van Dyke, Billy Vaughn Singers, Versatile Impressions, Lovelace Watkins, Dick Watson, Joni Wild

FOR NO ONE

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Revolver
Capitol ST 2576
UK: Revolver
Parlophone PCS 7009
Released: *USA:* Aug 1966 *UK:* Aug 1966
Gold: *USA:* August 22, 1966
Additional Musicians: Paul, Piano; Alan Civil, Horn
Cover versions:
Chet Atkins, The Beatles, Theo Bikel, Cilla Black, Bottle Hill, Cafe Creme, Charles River Valley Boys, Floyd Cramer, Wayne Gibson, Emmylou Harris, Herbie Helbig, The Letterman, Maceo & All The Kings Men, Mike Melvoin, Dale Miller, Liza Minelli, Octopus 4, Don Randi Trio, Ron Reece, Tony & Terri & Pirates

FOR YOU BLUE

Written by: George Harrison
Single #: *USA:* Apple 2832
Released: *USA:* May 1970
Weeks on chart: *USA:* 4
Produced by: Phil Spector
Album: *USA:* Let It Be
Red Apple 34001
UK: Let It Be
Apple PXS1/Apple PCS 7096
Released: *USA:* May 1970
UK: May 1970/Nov 1970
Gold: *USA:* May 26, 1970
Additional Musicians: George, Acoustic Guitar; John, Steel Guitar; Paul, Piano

GET BACK

Written by: Lennon/McCartney
Single #: *USA:* Apple 2490
UK: Apple R5777
Released: *USA:* May 1969 *UK:* April 1969
Gold: *USA:* May 19, 1969
Awards: *Most performed pop song:* 1969
Other: 1969, Highest Certified British Sales (Ivor Novello Awards)
Weeks on chart: *USA:* 12 *UK:* 17
Produced by: Phil Spector
Album: *USA:* Let It Be
Red Apple 34001
UK: Let It Be
Apple PXS1/Apple PCS 7096
Released: *USA:* May 1970
UK: May 1970/Nov 1970
Gold: *USA:* May 26, 1970
Additional Musicians: Billy Preston, Organ; John, Lead Guitar; George, Rhythm Guitar
Arrangements: MB, JB,
Cover versions:
Beatlemania, The Beatles, Cafe Creme, Jessi Colter, Al Green, Jimmy McGriff, The Odyssey Singers, The Other Company, Elvis Presley, Billy Preston, Garry Ruffin, Stan Ruffin, Mongo Santamaria, The Sound Alikes, Rod Stewart, The Top Of The Poppers, Ike & Tina Turner

GETTING BETTER

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Sergeant Pepper's Lonely Hearts Club Band, Capitol SMAS 2653
UK: Sergeant Pepper's Lonely Hearts Club Band, Parlophone PCS 7027
Released: *USA:* June 1967 *UK:* June 1967
Gold: *USA:* June 15, 1967
Cover versions:
The Beatles, The Five Stairsteps, Peter Frampton, Steve Hillage, Peter Knight, Music Machine, Odyssey, The Other Company, Rollers, Rubberband, Stan Ruffin, The Sound Alikes, Status Quo

GLASS ONION

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 101
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Cover versions:
The Beatles, Arif Mardin

GOLDEN SLUMBERS

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Abbey Road
Apple SO 383
UK: Abbey Road
Apple PCS 7088
Released: *USA:* Oct 1969 *UK:* Sept 1969
Gold: *USA:* October 27, 1969
Cover versions:
The Bee Gees, George Benson, John Blair, Bola Sete, Booker T & The M.G.'s, Cafe Creme, Crusaders, John Denver, Peter Frampton, Imitations, Jazz Crusaders, Bonnie Koloc, Ramsey Lewis, Claudine Longet, Warren Marley, Mystic Moods Orchestra, The Odyssey Singers, Lou Rawls, Stan Ruffin, Sound Alikes, Trash

GOOD DAY SUNSHINE

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Revolver
Capitol ST 2576
UK: Revolver
Parlophone PCS 7009
Released: *USA:* Aug 1966 *UK:* Aug 1966
Gold: *USA:* August 22, 1966
Additional Musicians: George Martin, Piano
Arrangements: CH,
Cover versions:
The Arbors, Astromusical House of Leo, Barooga Bandit, Terry Baxter Orchestra, David Budin, Cafe Creme, Charles River Valley Boys, Linda Divine, Don and the Goodtimes, Four King Cousins, The Hollyridge Strings, Jimmy James & The Vagabonds, Liberation Stage Band, Claudine Longet, Gloria Loring, Lulu, Magne Tronics Combo, Renee Martel, George Martin, P. Little & T. Overstreet, Don Randi Trio, Roy Redmond, Tremeloes, Lee Webber, The Zoo

GOOD MORNING GOOD MORNING

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Sergeant Pepper's Lonely Hearts Club Band, Capitol SMAS 2653
UK: Sergeant Pepper's Lonely Hearts Club Band, Parlophone PCS 7027
Released: *USA:* June 1967 *UK:* June 1967
Gold: *USA:* June 15, 1967
Additional Musicians: With Sounds Inc.
Cover versions:
The Beatles, Peter Frampton, Paul Micholas, Music Machine, The Odyssey Singers, Sound-A-Like

GOOD NIGHT

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 101
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Additional Musicians: Thirty Piece Orchestra
Cover versions:
The Beatles, Marty Gold Orchestra, Ramsey Lewis, Vera Lynn, Betty Madigan, Mabel Mercer & Bobby Short, John Pike, Robin Sanderson, Cyril Stapleton Orchestra, Barbara Streisand, John Andrews Tartaglia, Sydney Thompson & His Orchestra

GOT TO GET YOU INTO MY LIFE

Written by: Lennon/McCartney
Single #: *USA:* Capitol 4274
Released: *USA:* May 1976
Awards: *Million performance song:* June 1978
Most performed pop song: 1970, 1978
Weeks on chart: *USA:* 16
Produced by: George Martin
Album: *USA:* Revolver
Capitol ST 2576
UK: Revolver
Parlophone PCS 7009
Released: *USA:* Aug 1966 *UK:* Aug 1966
Gold: *USA:* August 22, 1966
Additional Musicians: Ian Hammer, Les Condon & Eddie Thornton, Trumpets; Alan Branscombe & Peter Coe, Tenor
Arrangements: MB, JB, CH
Cover versions:
Arbors, Baby Dolls, Bagatelle, Chet Baker & Strings, Banda Macho, Beatlemania, The Beatles, Cliff Bennett, Blood, Sweat & Tears, Ambrose Brazelton, Cafe Creme, Frank Chacksfield, Chris Clark, Stuart Crosby, Steve Davies, Dino, Desi & Billy, Disciple, Earth, Wind & Fire, Elk Grove H.S. Jazz Band, John Fred & Playboys, Ella Fitzgerald, Four Tops, The Gophers, Johnny Hallyday, Hands of Time, Jimmy Helms, Thelma Houston, Morgana King, Little Joe, Carmen McRae, George Martin, Marilyn Michaels, New World Electronic Ensemble, Odyssey, The Other Company, Power Pack, Don Randi Trio, Lou Rawls, The Rollers, Rubberband, Stan Ruffin, Sonny & Cher, Soul Cure, Sound Alikes, The Sound Effects, Stitch In Tyme, Jackie Trent, Bobbi Wilsyn

HAPPINESS IS A WARM GUN

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 101
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Cover versions:
The Beatles, Bobby Bryant

HELLO GOODBYE

Written by: Lennon/McCartney
Single #: *USA:* Capitol 2056
UK: Parlophone R5655
Released: *USA:* Nov 1967 *UK:* Nov 1967
Awards: *Most performed pop song:* 1968
Weeks on chart: *USA:* 11 *UK:* 12
Produced by: George Martin
Album: *USA:* Magical Mystery Tour
Capitol SMAL 2835
UK: Magical Mystery Tour
Parlophone PCTC 255
Released: *USA:* Nov 1967 *UK:* Dec 1976
Gold: *USA:* December 15, 1967
Additional Musicians: Paul, Piano; Ringo, Maracas
Arrangements: OR
Cover versions:
Baroque Brass, Terry Baxter Orchestra & Chorus, The Beatles, Cafe Creme, Peter Covent, James Darren, Enoch Light, Frank Ferrer, Francois Glorieux, The Hollyridge Strings, Ted Hunter, Intrigantes, Kings Road, Les 409, Liverpool Five, Longines Symphonette, Marble Arch Music Association, Mariano Moreno, James Moody, Santo & Johnny, Bud Shank, Soulful Strings, Sound Alikes, Super Rock, Anthony Swete, Vanilla Fudge

HELTER SKELTER

Written by: Lennon/McCartney
Single #: *USA:* Capitol 4274
Released: *USA:* May 1976
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 101
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Additional Musicians: Mal Evans, Trumpet; John, Sax
Cover versions:
The Beatles, Diamond Reo, Don Harrison, Siouxsie And The Banshees

HER MAJESTY

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Abbey Road
Apple SO 383
UK: Abbey Road
Apple PCS 7088
Released: *USA:* Oct 1969 *UK:* Sept 1969
Gold: *USA:* October 27, 1969
Cover versions:
The Beatles, Charlie Byrd

HERE COMES THE SUN

Written by: George Harrison
Produced by: George Martin
Album: *USA:* Abbey Road
Apple SO 383
UK: Abbey Road
Apple PCS 7088
Released: *USA:* Oct 1969 *UK:* Sept 1969
Gold: *USA:* October 27, 1969
Additional Musicians: George, Synthesizer

HERE THERE AND EVERYWHERE

Written by: Lennon/McCartney
Awards: *Million performance song:* June 1976
Produced by: George Martin
Album: *USA:* Revolver
Capitol ST 2576
UK: Revolver
Parlophone PCS 7009
Released: *USA:* Aug 1966 *UK:* Aug 1966
Gold: *USA:* August 22, 1966
Arrangements: MB, JB, CB, CH
Cover versions:
Chet Atkins Guitar, Ena Baga, Baja Marimba Band, Chet Baker & Strings, Baker Street Philharmonic, Count Basie, Terry Baxter & Orchestra, The Beatles, Tony Bennett, Catherine Berberian, Gene Bertoncini, Leon Bibb, Ruby Braff-George Barnes, Caleb Brooks, Carmen Cavallaro, Charles River Valley Boys, Dean Christopher & Orchestra, Petula Clark, Perry Como, Alan Copeland, Jim Crowley, Bill Deal & The Rhondels, Episode Six, Percy Faith Strings, Jose Feliciano, Pete Fountain, Four King Counsins, The Fourmost, Bobby Gentry, Astrud Gilberto, Jackie Gleason, Francois Glorieux, Golden Guitar Magic, Greg Hamon, The Hard Times, Joe Harnell, Emmylou Harris, Herbie Helbig, Bonnie Herman, Jerry Inman, Jay & The Americans, Jennifer,

Manny Kellem and Orchestra, Pete King & Orchestra, Kole & Param, Mike Leander & Orchestra, The Lettermen, Liberace, Charles Lloyd Quartet, Kenny Loggins, London Festival Orchestra, Claudine Longet, Gloria Lynn, Gary McFarland, Rod McKuen, Carmen McRae, Magne Tronics Combo, Jeffrey and Ronald Marlowe, Hugh Masekela, Johnny Mathis, Peter Matz, Mike Melvoin, Lindy Michaels, Marilyn Michaels, Matt Monro, Mystic Moods Orchestra, The Mustang, New World Electronic, Orchestra of Gemini, Overton Berry Trio, Bobby Pierce, John Pike, Bucky Pizzarelli, Don Randi Trio, Christopher Robbins, Richard Ruskin, Bobby Scott, Doc Severinsen, George Shearing, The Singers Unlimited, Kate Smith, Dick Smothers, Sounds Orchestra, Tommy Stark, Enzo Stuarti, Sydney Thompson, Rose Mary Tierney, Libby Titus, Stanley Turrentine, Waikikis, Billy Edd Wheeler, Andy Williams, Kai Winding, Stan Worth, Young American

HEY BULLDOG

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Yellow Submarine
Apple SW 153
UK: Yellow Submarine
Apple PCS 7070
Released: *USA:* Jan 1969 *UK:* Jan 1969
Gold: *USA:* February 5, 1969
Cover versions:
Jay Barry, The Beatles, Boxer, Coachmen, Bill Deal & The Rhondels, Fanny, The Gods, Jim Schoenfeld

HEY JUDE

Written by: Lennon/McCartney
Single #: *USA:* Apple 2276
UK: Apple R5722
Released: *USA:* Aug 1968 *UK:* Aug 1968
Gold: *USA:* September 13, 1968
Awards: *Million performance song:* September 1970
Most performed pop song: 1968, 1969, 1970
Other: 1968, Highest Certified British Sales (Ivor Novello Awards)
Weeks on chart: *USA:* 19 *UK:* 16
Produced by: George Martin
Album: *USA:* Hey Jude
Apple SW 385/SO 385
Released: *USA:* February 1970
Gold: *USA:* March 6, 1970
Additional Musicians: 40 Piece Orchestra; John & George, Back-up vocals
Arrangements: MB, JB, OR, CH
Cover versions:
Jeff Afdem, Ronnie Aldrich, Lorez Alexandria, Duane Allman, Claudius Alzner, Ampex International Pops Orchestra, Area Code 615, Artistry in Sound, Assagai, Chet Atkins, Sil Austin, Ena Baga, Bar-Kays, Mariachi Barroco, Count Basie, Phil Baugh, Terry Baxter & Orchestra, The Beatles, Vincent Bell, Beatlemania, Belport Rock Jazz Ensemble, Bill & His Pop Guitar, Bill Black's Combo, Ray Bloch Singers & Orchestra, Mike Bloomfield & Al Kooper, Bugs Bower Chorus & Orchestra, The Brothers Johnson, Chris Bruhn & Orchestra, Ray Bryant, The Burbank Philharmonic, Charlie Byrd, Cafe Creme, Ace Cannon, Captain Milk, Jimmy Caravan, Caravelli, Vangie Carmichael, Lee Castle & J. Dorsey Orchestra, Frank Chacksfield, Ray Charles Singers, The Chords, Petula Clark, Wayne Cochran & The CC Riders, Dennis Coffey Trio, Jesse Colter, Ray Conniff Singers, J.L. Cook, Pete Cooley, Copper Plated Integrated, Cesar Costa, Don Costa, Danny Cox, Bing Crosby, Mike Curb Congregation, Godfrey Daniel, Francois Dassise & M. Pagl, David, Rusty Dean, Mick Decaro, Nick Decaro & Orchestra, Little Jimmy Dempsey, Lee Dresser, John Duffy, Dukes of Dixieland, Electric Concept Orchestra, Enoch Light, Esperanza Encantada, The Everly Brothers, The Fabulous Counts, Tanya Falan, Jose Feliciano, Maynard Ferguson, Arthur Fiedler & Boston Pops Orch., Ella Fitzgerald, Floating Bridge, Four Freshman, Paul Frees & Poster People, Gene Gertoncini, Dick Glasser, Francois Glorieux, Marty Gold Orchestra, Barry Goldberg, The Gophers, Teresa Graves, The Group, The Happy Day Youth Choir, Hara S Big Band, John Hartford, Tony Hatch & Satin Brass, Richard Hayman Walter Sea, Hear & Now, Ted Heath, Jimmy Helms, Hollyridge Strings, Hypnotic Harps, Il Milionari, Imitations, Willis Jackson, Jalopy Five, The Jazz Crusaders, Tom Jones, Remy Jouvence, Emmett Kelly Jr. Singers, Stan Kenton, King Curtis, Kings Road, John Klemmer, Terry Knight, James Last, Yusef Lateef, Le 25eme Regiment, The Lettermen, Liberation Street Band, The Little Big Horns, Liverpool 5, Living Strings, Living Voices, Edu Lobo, The Lollipop Tree, London Festival Orchestra, Longines Symphonette, Al Lopaka, Los Mustang, Los Norte Americanos, Los Vaqueros Del Rastro, Joe Loss & Orchestra, Arthur Lyman, Julie Lynn, Freddie McCoy, Magne Tronics Combo, Steve Marcus, Jeffrey & Ronald Marlowe, Massachusetts Delegation, Paul Mauriat, Bill Medley, Jo Ment, The Mercy, Ron Mesing, Dale Miller, Glenn Miller Orchestra, The Moog Machine, Jane Morgan, Tony Mottola, Peter Nero, The New Christy Minstrels, The New Hope, The Now Generation, 101 Strings, Orchestra 70, The Orchestra of Virgo, The Berry Overton Trio, Larry Page Orchestra, Parade of Hits Album, Stu Phillips, Wilson Pickett, Frank Pourcel, G.H. Prentiss, Elvis Presley, Lloyd Price, Boots Randolph, Raw Spitt, Regimental Band & Pipes, Joe Reisman & Orchestra, Nydia Card Ricardo Roy, Rolfo Richardson, Ripple Blast Singers, Roadshow Entertainers, Smokey Robinson & The Miracles, The Rollers, Edmundo Ros & Orchestra, David Rose, Diana Ross & The Supremes, Royal Regiment, The Royal Teens Rubberband, The Saxaphone Circus, Earl Scruggs, The Senate, Sequoia Jr. High School, Donald Seward, Shango, Mike Sharpe, George Shearing, Silk, Sing in Boulder, Hal Singer, O.C. Smith, Society of Seven, Sonny & Cher, Sound Alikes, The Sound Symposium, Sounds of Our Times, Cyril Stapleton, Steel Images, Ron Steele, Ray Stevens, The Ed Sullivan Singers, The Tams, The Templeton Twins, The Tempations, Tuesday's Children, Stanley Turrentine, The Underground Electronics, The Underground Guitar, Frank Valdor, Nate Vecchio, The Ventures, Fernand Verstraete, Vikings VI, Waldo De Los Rios & Orchestra, Jr. Walker & The All Stars, Mister Bill Wallys, Dionne Warwick, Lawrence Welk, Ricky West, Clerence Wheeler & The Enforcers, Brian Williams, Pat Williams, Roger Williams, Stan Worth, Klaus Wunderlich, Hozan Yamamoto Nobuo Hara, Lonnie Youngblood, The Young Lovers, Florian Zaback, Harry Zonk

HONEY PIE

Written by: Lennon/McCartney
Produced by: George Martin
Album: *UK:* The Beatles
Apple PCS 7067/8
Released: *UK:* Nov 1968
Additional Musicians: Paul, Piano; John, Lead Guitar; George, Bass
Arrangements: OR
Cover versions:
Richard Alden & Orchestra, The Beatles, Cafe Creme, Earl of Cricklewood, Skitch Henderson, Cliff Jones, Gary Lawrence, Jack Sheldon, Barbara Streisand, Brian Williams

I AM THE WALRUS

Written by: Lennon/McCartney
Single #: *USA:* Capitol 2056
UK: Parlophone R5655
Released: *USA:* Nov 1967 *UK:* Nov 1967
Weeks on chart: *USA:* 4
Produced by: George Martin
EP: *UK:* Magical Mystery Tour, Parlophone SMMT 1/2, December 1967
Album: *USA:* Magical Mystery Tour
Capitol SMAL 2835
UK: Magical Mystery Tour
Parlophone PCTC 255
Released: *USA:* Nov 1967 *UK:* Dec 1976
Gold: *USA:* December 15, 1967
Arrangements: OR
Cover versions:
Beatlemania, The Beatles, Cafe Creme, Crack the Sky, Hollyridge Strings, Les Demerle, Lord Sitar, Freddie McCoy, George Martin, Leo Sayer, Bud Shank, John Andrews, Tartaglia, Spooky Tooth

I ME MINE

Written by: George Harrison
Produced by: Phil Spector
Album: *USA:* Let It Be
Red Apple 34001
UK: Let It Be
Apple PXS1/Apple PCS 7096
Released: *USA:* May 1970
UK: May 1970/Nov 1970
Gold: *USA:* May 26, 1970

I WANT TO TELL YOU

Written by: George Harrison
Produced by: George Martin
Album: *USA:* Revolver
Capitol ST 2576
UK: Revolver
Parlophone PCS 7009
Released: *USA:* Aug 1966 *UK:* Aug 1966
Gold: *USA:* August 22, 1966
Additional Musicians: Paul, Piano
Cover versions:
The Beatles, Mike Melvoin, Ted Nugent, Don Randi Trio

I WANT YOU (SHE'S SO HEAVY)

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Abbey Road
Apple SO 383
UK: Abbey Road
Apple PCS 7088
Released: *USA:* Oct 1969 *UK:* Sept 1969
Gold: *USA:* October 27, 1969
Additional Musicians: John, Lead Guitar
Cover versions:
The Assembled Multitude, Average Disco Band, The Beatles, The Bee Gees, George Benson, Booker T & The M.G.'s, Cafe Creme, Catfish Hodge, Eddie Hazel, Sammy Kaye & His Orchestra, Music Machine, The Odyssey Singers, Dianne Steinberg

I WILL

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 101
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Cover versions:
Terry Baxter Orchestra & Chorus, The Beatles, Tim Curry, Hal Frazier, Francois Glorieux, Heaven Bound & T Scotti, La Tropa Loca, Hugh Masakela, Melissa, Robin Sanderson, Tom Scott, Tony Scott, Bob Thiele Emergency

I'M SO TIRED

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 101
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Cover versions:
The Beatles, Susan Carter

HT

George Harrison
USA: Capitol 2138
UK: Parlophone R5675
Released: *USA:* March 1968 *UK:* March 1968
Weeks on chart: *USA:* 1
Produced by: George Martin
Additional Musicians: Indian Musicians on all instruments; John & Paul, Back-up vocals
Cover versions:
The Beatles, Jimmy McGriff & Jr. Parker, The Soulful Strings

IT'S ALL TOO MUCH

Written by: George Harrison
Produced by: George Martin
Album: *USA:* Yellow Submarine Apple SW 153
UK: Yellow Submarine Apple PCS 7070
Released: *USA:* Jan 1969 *UK:* Jan 1969
Gold: *USA:* February 5, 1969
Cover versions:
The Beatles, Steve Hillage, Journey, Monday Rain

I'VE GOT A FEELING

Written by: Lennon/McCartney
Produced by: Phil Spector
Album: *USA:* Let It Be Red Apple 34001
UK: Let It Be Apple PXS1/Apple PCS 7096
Released: *USA:* May 1970
UK: May 1970/Nov 1970
Gold: *USA:* May 26, 1970
Cover versions:
The Beatles, Fifth Dimension, KGB

JULIA

Written by: Lennon/McCartney
Single #: *USA:* Capitol 4347
Released: *USA:* Nov 1976
Produced by: George Martin
Album: *USA:* The Beatles Apple SWBO 101
UK: The Beatles Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Additional Musicians: John, Lead Acoustic Guitar
Cover versions:
The Beatles, Charlie Byrd, Cafe Creme, Christian-Getro, Ramsey Lewis, The New Hope, Tom Scott, Bob Thiele Emergency

LADY MADONNA

Written by: Lennon/McCartney
Single #: *USA:* Capitol 2138
UK: Parlophone R5675
Released: *USA:* March 1968 *UK:* March 1968
Gold: *USA:* April 8, 1968
Weeks on chart: *USA:* 11 *UK:* 8
Produced by: George Martin
Album: *USA:* Hey Jude Apple SW 385/SO 385
Released: *USA:* Feb 1970
Gold: *USA:* March 6, 1970
Additional Musicians: Paul, Piano; Ronnie Scott, Harry Klein, Bill Porey & Bill Jackman, Sax; John & George, Back-up vocals
Arrangements: MB, JB, OR
Cover versions:
Chet Atkins, Area Code 615, Tomey Banks & Judy Singh, Terry Baxter Orchestra & Chorus, Beatlemania, The Beatles, Big Frog, Andre Blot, Booker T & The M.G.'s, David Briggs, Bruce, Larry Butler, Cafe Creme, Jackie Cain & Roy Kral, Terry Canady & Rudy Perez, Charlie's Children, The Chords, Dean Christopher & Orchestra, Columbia Musical Treasury, The Distant Galaxy, Fats Domino, John Duffy, Family Guitar, Jose Feliciano, The Four Freshmen, Francois Glorieux, The Gophers, Richie Havens, The Hesitations, Mieko Hirota, Imitations, Integrity Orchestra, Andre Kostelantz, James Last Orchestra, Ramsey Lewis, Liverpool 5, London Festival Orchestra, Longines Symphonette, Los Johnny Jets, Los Mustang, Mariachi Mexico '70, Paul Mauriat Orchestra, Harry Middlebrooks Musical Ensemble, Melba Moore, Cam Mullins, Natural Gass, Orchestra of Capricorn, The Other Company, Buck Owens, Junior Parker, Potliquor, Gary Puckett & The Union Gap, The Rollers, Richard Ruskin, Will Schaefer Band, The Soulful Strings, Sound Alikes, Swamp Dogg, Peter Thomas & Orchestra, Cal Tjader, The Top Notchers, Trombones Unlimited, Kenny White, Lenny White, Wings, Klaus Wunderlich, Young-Holt Unlimited

LET IT BE

Written by: Lennon/McCartney
Single #: *USA:* Apple 2764
UK: Apple R5833
Released: *USA:* March 1970 *UK:* March 1970
Gold: *USA:* March 17, 1970
Awards: *Million performance song:* December 1972
Most performed pop song: 1970, 1971
Weeks on chart: *USA:* 14 *UK:* 10
Produced by: Phil Spector
Album: *USA:* Let It Be Red Apple 34001
UK: Let It Be Apple PXS1/Apple PCS 7096
Released: *USA:* May 1970
UK: May 1970/Nov 1970
Gold: *USA:* May 26, 1970
Additional Musicians: Billy Preston, Organ; John, Bass; Paul, Piano
Arrangements: MB, JB, CH
Cover versions:
Ronnie Aldrich, Monty Alexander, Graeme Allwright, Joan Baez, Terry Baxter Orchestra & Chorus, Beatlemania, The Beatles, Belport Rock Jazz Ensemble, Bill Black's Combo, Ray Bryant, Bugs Bower Chorus & Orchestra, The Bully Boys Band, Cafe Creme, Ace Cannon, Clarence Carter, Leonard Caston, Carmen Cavallaro, Ray Charles, Chartbusters, Chevy Chase, Coldwater Folk, William Collins Jr., Ray Conniff Singers, Floyd Cramer, Stuart Crosby, Mike Curb Congregation, Current Event, King Curtis, Liz Damon's Orient Express, Godfrey Daniel, John Davidson, Chris De Burgh, The Decibels, John Denver, Little Jimmy Dorsey, Dion, Enoch Light & The Light Brigade, Esperanza Encantada, Percy Faith, Jose Feliciano, Ferrante & Teicher, Arthur Fiedler & The Boston Pops, Tennessee Ernie Ford, The Four Score Pianos, Aretha Franklin, Don Fraser Orchestra, Paul Frees & Poster People, Francois Glorieux, The God Squad, Bonnie Guitar, Guitars Unlimited, Bobby Hatfield, Ted Heath, Jane & Bob Henley, Tessie Hill, Hollyridge Strings, Jan Howard, Imperials, Jalopy Five, Jimmy Joyce Family, The Kimberlys, King James Version, Kings Road, Danny Kirwan, Gladys Knight & The Pips, Andre Kostelanetz, James Last, Hubert Laws, Ken Lazarus, Claudia Lennear, Liverpool 5, Living Guitars, Living Voices, London Philharmonic Orchestra, Longines Symphonette, Los 3 Diamontes, Julie Lynn, Magne Tronics Combo, Mar Keys, Rudy Martin, Nana Moskouri, Barbara Mason, Peter Matz Quadrophonic, Paul Mauriat, Bill Medley, Mike Melvoin, Michael 7, Nashville Guitars, Larry Norman, The Now Generation, Orchestra & Chorus Les Humphri, The Originals, The Other Company, Paris Opera Orchestra, Peacemakers, Persuasions, Harland Powell, Billy Preston, Earl Richards, Nicole Rieu, Rev. Cleophus Robinson, The Rollers, Rouvaun, Sandler & Young, Oscar Santana, Leo Sayer, Shirley Scott, Earl & Randy Scruggs, Gary & Randy Scruggs, Bud Shank, Henry Shed, Rhonda Silver, The Singalong Genises, The Sisters & Brothers, Harold Smith Magestic Singers, Soul Stirrers, Sound Alikes, The Tennessee Guitars, The Top of the Poppers, Tribe, Ike & Tina Turner, Union Station Singers, Univ. of Bridgeport Jazz, Jerry Vale, Billy Vaughn, The Venture, Victory Chorale Ensemble, Jerry Walsh, Spanky Wilson, Bill Withers, Stan Worth, George Wright, Klaus Wunderlich, The Young Lovers

LONG LONG LONG

Written by: George Harrison
Produced by: George Martin
Album: *USA:* The Beatles Apple SWBO 101
UK: The Beatles Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Additional Musicians: Paul, Hammond Organ; George, Acoustic Guitar

THE LONG AND WINDING ROAD

Written by: Lennon/McCartney
Single #: *USA:* Apple 2832
Released: *USA:* May 1970
Awards: *Million performance song:* December 1975
Most performed pop song: 1970
Weeks on chart: *USA:* 10
Produced by: Phil Spector
Album: *USA:* Let It Be Red Apple 34001
UK: Let It Be Apple PXS1/Apple PCS 7096
Released: *USA:* May 1970
UK: May 1970/Nov 1970
Gold: *USA:* May 26, 1970
Additional Musicians: Strings, Voices, Harp & Drums, overdubbed; John, Bass; Paul, Piano
Arrangements: MB, CB, SOR, CH
Cover versions:
Ronnie Aldrich, Terry Baxter Orchestra & Chorus, Beatlemania, The Beatles, Leon Bibb, Charlie Brown, Julie Budd, Cafe Creme, Ray Charles, Cher, Chris Connor, Mike Curb Congregation, Frank Fanelli, The Four Score Pianos, The Four Tops, Peter Frampton, Aretha Franklin, Donny Gerrard, Francois Glorieux, Hollyridge Strings, Leroy Holmes Orchestra & Chorus, Cissy Houston, Willis Jackson, Clyde King, Kings Road, Gladys Knight & The Pips, Andre Kostelanetz, Julius LaRosa, Peggy Lee, Liberace, Mark Lindsay, Living Strings, Living Trio, Living Voices, Magne Tronics Combo, Mantovani & Orchestra, Mariachi Mexico '70, Johnny Mathis, Bill Medley, Midnight String Quartet, Melba Moore, New Birth, Wayne Newton, Olivia Newton-John, Odyssey, The Odyssey Singers, Stu Phillips, The Pop Machine, Frank Pourcel, Kenny Rogers & The First Edition, Diana Ross, Stan Ruffin, Sal Salvador, The Sandpipers, Leo Sayer, Bob Shank & Alivar Singer, Rhonda Silver, Jerry Smith, Sonny & Cher, Sound Alikes, The Top of the Poppers, Andy Williams, Nancy Wilson, Wings, Hugo Winterhalter, Karen Wyman, The Young World

LOVE YOU TO

Written by: George Harrison
Produced by: George Martin
Album: *USA:* Revolver Capitol ST 2576
UK: Revolver Parlophone PCS 7009
Released: *USA:* Aug 1966 *UK:* Aug 1966
Gold: *USA:* August 22, 1966
Additional Musicians: Anil Bagwat, Tabla
Cover versions:
The Beatles, Don Randi Trio

LOVELY RITA

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Sergeant Pepper's Lonely Hearts Club Band, Capitol SMAS 2653
UK: Sergeant Pepper's Lonely Hearts Club Band, Parlophone PCS 7027
Released: *USA:* June 1967 *UK:* June 1967
Gold: *USA:* June 15, 1967
Cover versions:
The Beatles, Fats Domino, Peter Knight, Les Merseys, Roy Wood

LUCY IN THE SKY WITH DIAMONDS

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Sergeant Pepper's Lonely Hearts Club Band, Capitol SMAS 2653
UK: Sergeant Pepper's Lonely Hearts Club Band, Parlophone PCS 7027
Released: *USA:* June 1967 *UK:* June 1967
Gold: *USA:* June 15, 1967
Arrangements: MB, CH
Cover versions:
American Pick Hits Artists, Atlanta Connection, Terry Baxter Orchestra & Chorus, Beatles, John Blair, Cafe Creme, Natalie Cole, Enoch Light, Percy Faith Strings, The Free Spirits, Francois Glorieux, Marty Gold Orchestra, Pancho Gonzalez, Noel Harrison, Richard Hayman & Orchestra, Elton John, John Keating, Alan Keaton, Kings Road, Peter Knight, Le 25eme Regiment, London Symphony Orchestra, Alan Lorber Orchestra, Hugo Montenegro, Music Machine, Odyssey, The Odyssey Singers, Arthur Offen, 101 Strings, The Other Company, The Realistics, Stan Ruffin, The John Schroeder Orchestra, William Shatner, Sound Alikes, Dianne Steinberg, Al Stewart's Brass, Gabor Szabo & California Cream

MAGGIE MAE

Written by: Lennon/McCartney/Harrison/Starkey
Produced by: Phil Spector
Album: *USA:* Let It Be Red Apple 34001
UK: Let It Be Apple PXS1/Apple PCS 7096
Released: *USA:* May 1970
UK: May 1970/Nov 1970
Gold: *USA:* May 26, 1970

MAGICAL MYSTERY TOUR

Written by: Lennon/McCartney
Weeks on chart: *UK:* 12
Produced by: George Martin
EP: *UK:* Magical Mystery Tour, Parlophone SMMT 1/2, December 1967
Album: *USA:* Magical Mystery Tour Capitol SMAL 2835
UK: Magical Mystery Tour Parlophone PCTC 255
Released: *USA:* Nov 1967 *UK:* Dec 1967
Gold: *USA:* December 15, 1967
Cover versions:
Ambrosia, Terry Baxter, Beatlemania, The Beatles, The Hollyridge Strings

MARTHA MY DEAR

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* The Beatles Apple SWBO 101
UK: The Beatles Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Additional Musicians: Paul, Piano
Cover versions:
Herb Alpert & The Tijuana Brass, The Beatles, Crystal Ball, Wendel Horne, Craig Hundley Trio, Ambrose Slade

MAXWELL'S SILVER HAMMER

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Abbey Road Apple SO 383
UK: Abbey Road Apple PCS 7088
Released: *USA:* Oct 1969 *UK:* Sept 1969
Gold: *USA:* October 27, 1969
Additional Musicians: George, Synthesizer & Acoustic Guitar; Ringo, Anvil
Arrangements: MB, JB, OR, CH
Cover versions:
The Beatles, The Bells, Current Event, Format, GH Presents, Good Ship Lollipop, George Howe & Carl Davis, Sammy Kaye & His Orchestra, Frankie Laine, Les S T P, The London Pops Orchestra, Steve Martin & Chorus, Music Machine, The Odyssey Singers, Rostal and Schaefer, Rubber Band, Stan Ruffin, Dick Schory, Jack Wild

MOTHER NATURE'S SON

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* The Beatles Apple SWBO 101
UK: The Beatles Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Additional Musicians: Paul, Acoustic Guitar; Horns; John, George & Ringo not present
Cover versions:
Terry Baxter Orchestra & Chorus, The Beatles, Theo Bikel, Lynn Blessing, John Denver, Ramsey Lewis, Nilsson, Staten Brothers Band

MEAN MR. MUSTARD

Written by: Lennon/McCartney
Produced by: George Martin
Album: *UK:* Abbey Road Apple PCS 7088
Released: *UK:* Sept 1969
Cover versions:
The Beatles, Booker T & The M.G.'s, Frankie Howerd, Terry Knight, The Odyssey Singers, Stan Ruffin, The Third Tree

OB-LA-DI-OB-LA-DA

Written by: Lennon/McCartney
Single #: *USA:* Capitol 4347
Released: *USA:* Nov 1976
Awards: *Million performance song:* September 1974
Most performed pop song: 1969, U.S. and U.K.
Weeks on chart: *USA:* 6
Album: *USA:* The Beatles Apple SWBO 101
UK: The Beatles Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Arrangements: MB, JB, OR, CH
Cover versions:
Herb Alpert & Tijuana Brass, Average Disco Band, Ena Baga, Joss Baselli, Terry Baxter Orchestra & Chorus, The Beatles, Bill & His Pop Guitar, Bill Black's Combo, Joyce Bond, Boston Pops Orchestra, Ambrose Brazelton, Otto Bredl & Jiggs Whigha, Mel Brown, Cafe Creme, Lee Castle & Jimmy Dorsey, Frank Chacksfield, The Collingwood Trio, Arthur Conley, Ray Conniff, Don Costa, Xavier Cugat, Floyd Cramer, Jack Crossan, Current Event, Dallas, John Davidson, Nick De Caro & Orchestra, Luis Alberto Del Parana, Roberto Delgado & Orchestra, Paul Desmond, The Dirty Old Men, Bob Dorough, Enoch Light & The Light Brigade, Farmer Fritz, Danny Fisher, Four Freshmen, The Globe Show, Francois Glorieux, Joel Grey, Guitars Unlimited, Jack Hennig, Dick Hyman, I Dik Dik, I Ribelli, Georges Jouvin, Anita Kerr Singers, Lester Lanin & Orchestra, James Last Orchestra, Ken Lazarus, Living Strings, Los Junior Squad, Los Moonlights, Los Mustang, Los Norte Americanos, Waldo de Los Rios & Orchestra, Los Yacomas, Rob McConnell, Herbie Mann, Manuel, Mariachi Mexico '70, The Marmalade, Jeffrey & Ronald Marlowe, Multi-Sound Orchestra, Alica Mazur, Mercy, Paul Nero, Peter Nero, Orchestra Di Franco Cassano, Louis Prima & Sam Butera, Jean Pierre Sabar, Alan Black Schackner, Hal Serra, Chris Shakespeare Globe 5, Shango, Victor Silvester & Orchestra, Sound Alikes, Arthur Spin, Cyril Stapleton & Orchestra, Alan Thicke, Sydney Thompson & Orchestra, The Today People, TWA Braw Lads, Dana Valery, Fernand Verstraete, Bobby Vinton, Washington Jr. High School Band, Henry Watterson Expressway, Horst Wende & Accordion Band, Jack Wild, Klaus Wunderlich, Patrick Zabe,

OCTOPUS'S GARDEN

Written by: Richard Starkey
Produced by: George Martin
Album: *USA:* Abbey Road Apple SO 383
UK: Abbey Road Apple PCS 7088
Released: *USA:* Oct 1969 *UK:* Sept 1969
Gold: *USA:* October 27, 1969

OH! DARLING

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Abbey Road Apple SO 383
UK: Abbey Road Apple PCS 7088
Released: *USA:* Oct 1969 *UK:* Sept 1969
Gold: *USA:* October 27, 1969
Arrangements: CH

OLD BROWN SHOE

Written by: George Harrison
Single #: *USA:* Apple 2531
UK: Apple R5786
Released: *USA:* June 1969 *UK:* May 1969
Produced by: George Martin
Album: *USA:* Hey Jude Apple SW 385/SO 385
Released: *USA:* Feb 1970
Gold: *USA:* March 6, 1970
Additional Musicians: Paul & John, Back-up vocals

ONE AFTER 909

Written by: Lennon/McCartney
Produced by: Phil Spector
Album: *USA:* Let It Be Red Apple 34001
UK: Let It Be Apple PXS1/Apple PCS 7096
Released: *USA:* May 1970
UK: May 1970/Nov 1970
Gold: *USA:* May 26, 1970
Cover versions:
The Beatles, Helen Reddy

ONLY A NORTHERN SONG

Written by: George Harrison
Produced by: George Martin
Album: *USA:* Yellow Submarine Apple SW 153
UK: Yellow Submarine Apple PCS 7070
Released: *USA:* Jan 1969 *UK:* Jan 1969
Gold: *USA:* February 5, 1969
Cover versions:
The Beatles

PENNY LANE

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5810
UK: Parlophone R5570
Released: *USA:* Feb 1967 *UK:* Feb 1967
Gold: *USA:* March 20, 1967
Awards: *Million performance song:* June 1977
Most performed pop song: 1967
Weeks on chart: *USA:* 10 *UK:* 11
Produced by: George Martin
Album: *USA:* Magical Mystery Tour
Capitol SMAL 2835
UK: Magical Mystery Tour
Parlophone PCTC 255
Released: *USA:* Nov 1967 *UK:* Dec 1967
Gold: *USA:* December 15, 1964
Additional Musicians: Paul & George Martin, Pianos; John, Conga Drums; Frank Clarke, String Bass; David Mason, Sped-up Piccolo B Flat Trumpet; Philip Jones, Trumpet Solo
Arrangements: CB, SOR, CH
Cover versions:
The Baskerville Hounds, Count Basie, Terry Baxter Orchestra & Chorus, Beatlemania, The Beatles, Ray Bloch Singers, Boston Pops Orchestra, Laurie Bower Singers, Cafe Creme, Lee Castle & Jim Dorsey, The Chords, Columbia Musical Treasury Orchestra, Lawrence Cook, Peter Covent Band, Milton DeLugg, 18th Century Concepts, Electronic Concept Orchestra, Enoch Light & The Light Brigade, Arthur Fiedler & Boston Pops, The Four Score Pianos, Francois Glorieux, Marty Gold Orchestra, Good Vibrations, Anita Harris, The Hollyridge Strings, Jalopy Five, Les Sinners, Liverpool 5, David McCallum, Mariachi Mexico 70, Paul Mauriat Orchestra, Tony Mottola, The Now Generation, 101 Strings, Bill Page, Frank Pourcel, Kenny Rankin, Sound Alikes, Sinners, Sydney Thompson & Orchestra, Kai Winding, Stan Worth, Klaus Wunderlich

PIGGIES

Written by: George Harrison
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 101
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Additional Musicians: Chris Thomas, Harpsichord; Ringo, Tambourine

POLYTHENE PAM

Written by: Lennon/McCartney
Produced by: George Martin
Album: *UK:* Abbey Road
Apple PCS 7088
Released: *UK:* Sept 1969
Cover versions:
The Beatles, The Bee Gees, Bola Sete, Booker T & The M.G.'s, McClemore Avenue, Music Machine, The Odyssey Singers, Stan Ruffin, Roy Wood

REVOLUTION

Written by: Lennon/McCartney
Single #: *USA:* Apple 2276
UK: Apple R5722
Released: *USA:* Aug 1968 *UK:* Aug 1968
Weeks on chart: *USA:* 11
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 101
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Album: Hey Jude, Apple SW 385/SO 385
Released: *USA:* Feb 1970
Gold: *USA:* December 6, 1968
Arrangements: OR
Cover versions:
Beatlemania, The Beatles, The Brothers Four, Cafe Creme, The Chords, Columbia Musical Treasury Orch., Copper Plated Integrated, Richard Hayman & W Sear, Head Shop, Jalopy Five, Kings Road, Wilbert Longmire, The Other Company, M. Pagliaro, The Rollers, Rubberband, Santo & Johnny, Silk, Sound Alike, The Top of the Poppers, The Wild Thing

ROCKY RACCOON

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 101
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Additional Musicians: Paul, Acoustic Guitar; John, Harmonium; George Martin, Piano
Arrangements: MB
Cover versions:
Terry Baxter Orchestra & Chorus, The Beatles, The Jules Blattner Group, Cafe Creme, The Driving Beat, Andy Fairweather Low, Benny Goodman, Richie Havens, Lena Horne & Gabor Szabo, Ramsey Lewis, Bruce Westcott, Hank Wickham, Hank & Lewie Wickham

SAVOY TRUFFLE

Written by: George Harrison
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 101
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968

SEXY SADIE

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 101
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Additional Musicians: Paul, Piano; John, Acoustic Guitar
Cover versions:
The Beatles, Cafe Creme, Ramsey Lewis

SGT. PEPPER'S LONELY HEARTS CLUB BAND

Written by: Lennon/McCartney
Weeks on chart: *USA:* 7
Produced by: George Martin
Album: *USA:* Sergeant Pepper's Lonely Hearts Club Band, Capitol SMAS 2653
UK: Sergeant Pepper's Lonely Hearts Club Band, Parlophone PCS 7027
Released: *USA:* June 1967 *UK:* June 1967
Gold: *USA:* June 15, 1967
Arrangements: MB, JB, CB, CH
Cover versions:
Terry Baxter Orchestra & Chorus, The Beatles, The Bee Gees, Paul Nichol, Brian Browne, The Bubble Gum Machine, Cafe Creme, Cast, Bill Cosby, Peter Frampton, The Bee Gees, Heavy Balloon Band, Jimi Hendrix, The Hollyridge Strings, Kid Stuff Repertory Company, Peter Knight, Andre Kostelanetz, Los Mustang, Peter Matz, George Martin & his Orchestra, Music Machine, Odyssey, The Other Company, The Rollers, Stan Ruffin, Salsoul Orchestra, Hal Serra, Sound Alike, The Sound-a-likes

SHE CAME IN THROUGH THE BATHROOM WINDOW

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Abbey Road
Apple SO 383
UK: Abbey Road
Apple PCS 7088
Released: *USA:* Oct 1969 *UK:* Sept 1969
Gold: *USA:* October 27, 1969
Cover versions:
The Beatles, The Bee Gees, Bola Sete, Booker T & M.G.'s, Joe Cocker, Jose Feliciano, Peter Frampton, The Bee Gees, Bert Kaempfert & James Last, James Last, The Odyssey Singers, Stan Ruffin, Doc Severinsen, The Sound-a-likes, Ray Stevens, Ike & Tina Turner, The Youngbloods

SHE SAID SHE SAID

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Revolver
Capitol ST 2576
UK: Revolver
Parlophone PCS 7009
Released: *USA:* Aug 1966 *UK:* Aug 1966
Gold: *USA:* August 22, 1966
Cover versions:
The Beatles, Hedge & Donna, Lone Star, George Martin, The Neighborhood, Tom Newman, Rainbow Canyon, Don Randi Trio, The Zoo

SHE'S LEAVING HOME

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Sergeant Pepper's Lonely Hearts Club Band, Capitol SMAS 2653
UK: Sergeant Pepper's Lonely Hearts Club Band, Parlophone PCS 7027
Released: *USA:* June 1967 *UK:* June 1967
Gold: *USA:* June 15, 1967
Additional Musicians: Strings arranged by Mike Leander
Arrangements: JB
Cover versions:
Terry Baxter Orchestra & Chorus, The Beatles, The Bee Gees, Jay Macinto, Leon Bibb, Barnaby Bye, Cafe Creme, Lana Cantrell, Stuart Crosby, David & Jonathan, David Essex, Bryan Ferry, The Four Freshmen, Joel Grey, Richie Havens, The Hollyridge Strings, Al Jarreau, Peter Knight, Knight Sounds, London Pops Orchestra, Kathy McCord, Music Machine, Lincoln Mayorga, The Odyssey Singers, Esther & Abi Ofarim, Tony Osborne & His Orchestra, Rubberband, Tom Scott & California Dreamer, Roland Shaw Orchestra & Chorus, Louie Shelton, Big Jim Sullivan, Syreeta, Cal Tjader, Mel Torme, Julius Wechter & Baja Marimba Band

SOMETHING

Written by: George Harrison
Single #: *USA:* Apple 2654
UK: Apple R5814
Released: *USA:* Oct 1969 *UK:* Oct 1969
Gold: *USA:* October 27, 1969
Weeks on chart: *USA:* 16 *UK:* 12
Produced by: George Martin
Album: *USA:* Abbey Road
Apple SO 383
UK: Abbey Road
Apple PCS 7088
Released: *USA:* Oct 1969 *UK:* Sept 1969
Gold: *USA:* October 27, 1969

STRAWBERRY FIELDS FOREVER

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5810
UK: Parlophone R5570
Released: *USA:* Feb 1967 *UK:* Feb 1967
Weeks on chart: *USA:* 9 *UK:* 11
Produced by: George Martin
Album: *USA:* Magical Mystery Tour
Capitol SMAL 2835
UK: Magical Mystery Tour
Parlophone PCTC 255
Released: *USA:* Nov 1967 *UK:* Dec 1967
Gold: *USA:* December 15, 1967
Additional Musicians: Paul & George, Timpani & Bongos; Mal Evans, Tambourine; Alto Trumpet, Electric Drum Track, Flutes, Cellos, Harpsichord & Brass
Arrangements: SOR, CH
Cover versions:
Astromusical House of Sag., Terry Baxter Orchestra & Chorus, Beatlemania, The Beatles, Cafe Creme, Sandy Farina, Peter Gabriel, Anita Harris, Noel Harrison, Richie Havens, The Hollyridge Strings, Life, Liverpool 5, London Festival Orchestra, David McCallum, New World Electronic Cham, Odetta, Odyssey, The Odyssey Singers, Orchestra of Sagittarius, Poco Sezo, Stan Ruffin, Todd Rundgren, Sound-a-like, Stardrive, Libby Titus, Tomorrow, The Ventures, Keith West

SUN KING

Written by: Lennon/McCartney
Produced by: George Martin
Album: *UK:* Abbey Road
Apple PCS 7088
Released: *UK:* Sept 1969
Additional Musicians: John, Maracas; Paul, Harmonium; Ringo, Bongos; George Martin, Organ
Cover versions:
The Beatles, The Bee Gees, Booker T & The M.G.'s, Percy Faith, Doc Severinsen, Roy Wood

TAXMAN

Written by: George Harrison
Produced by: George Martin
Album: *USA:* Revolver
Capitol ST 2576
UK: Revolver
Parlophone PCS 7009
Released: *USA:* Aug 1966 *UK:* Aug 1966
Gold: *USA:* August 22, 1966
Cover versions:
The Beatles, Black Oak Arkansas, Cafe Creme, George Harrison, The Hollyridge Strings, Magne Tronics Combo, The Music Machine, Junior Parker, Don Randi Trio

TOMORROW NEVER KNOWS

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Revolver
Capitol ST 2576
UK: Revolver
Parlophone PCS 7009
Released: *USA:* Aug 1966 *UK:* Aug 1966
Gold: *USA:* August 22, 1966
Additional Musicians: Sound effects arranged by Paul
Cover versions:
The Beatles, Morgana King, Phil Manzanara, Steve Marcus, Junior Parker, Don Randi Trio

TWO OF US

Written by: Lennon/McCartney
Produced by: Phil Spector
Album: *USA:* Let It Be
Red Apple 34001
UK: Let It Be
Apple PXS1/Apple PCS 7096
Released: *USA:* May 1970
UK: May 1970/Nov 1970
Gold: *USA:* May 26, 1970
Cover versions:
The Beatles, Denny Doherty, Marie Jane, MT Combo, Rare Earth, Shake, R Dean Taylor

WHEN I'M SIXTY FOUR

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Sergeant Pepper's Lonely Hearts Club Band, Capitol SMAS 2653
UK: Sergeant Pepper's Lonely Hearts Club Band, Parlophone PCS 7027
Released: *USA:* June 1967 *UK:* June 1967
Gold: *USA:* June 15, 1967
Arrangements: MB, CB, OR, CH
Cover versions:
Archie & Edith, Average Disco Band, Kenny Ball & His Jazzmen, Terry Baxter Orchestra & Chorus, The Beatles, Artie Butler, Cafe Creme, Renne Claude, Gene Cotton, Bernard Cribbins, Rhett Davis, Joel Dennis, John Denver, Walter Erickson, George Fame, GH Presents Beatles, Francois Glorieux, Dave Graley, Noel Harrison, The Hollyridge Strings, Holt (Rinehart & Winston) Music Dept., Honky Tonk Herman, Frankie Howerd, Sandy Farina, Peter Knight, Claudine Longet, Los Norte Americanos, Magne Tronics Combo, Keith Moon, Phyllis Newman, The Odyssey Singers, Stan Ruffin, Cyril Stapleton & Choir, Strawberry Street Singers, Sydney Thompson & His Orchestra, Leo Wijnkamp, Jack Wild, Wild Honey Singers, Your Father's Moustache

WHILE MY GUITAR GENTLY WEEPS

Written by: George Harrison
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 101
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Additional Musicians: Eric Clapton, Lead Guitar

WHY DON'T WE DO IT IN THE ROAD

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 101
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Additional Musicians: Paul, Guitar, Piano, Bass and Drum
Cover versions:
The Beatles, California Poppy Pickers, The Children, Haircuts & Impossibles, James Cahoon Lindsay Band, Midnight Movers, Mudd

WILD HONEY PIE

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 101
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Additional Musicians: Paul, Guitar, Bass, Drums
Cover versions:
The Beatles

WITH A LITTLE HELP FROM MY FRIENDS

Written by: Lennon/McCartney
Weeks on chart: *USA:* 7
Produced by: George Martin
Album: *USA:* Sergeant Pepper's Lonely Hearts Club Band, Capitol SMAS 2653
UK: Sergeant Pepper's Lonely Hearts Club Band, Parlophone PCS 7027
Released: *USA:* June 1967 *UK:* June 1967
Gold: *USA:* June 15, 1967
Arrangements: MB, JB, CB, SOR, CH
Cover versions:
A Musical Trip, Herb Alpert & The Tijuana Brass, Ena Baga, Joss Baselli, Count Basie, Terry Baxter Orchestra & Chorus, The Beatles, The Board of Regents, Bola Sete, Boston Pops Orchestra, Joe Brown, George Burns, Cafe Creme, Larry Carlton, Chris Clark, The Clebanoff Strings, Joe Cocker, Steve Cropper, Homer Dennison Night Strings, Lu Elliott, Enoch Light, The Fabulous Farquahr, Wilton Felder, The Mickie Finn Group, Peter Frampton, The Bee Gees, GH Presents Beatles, Francois Glorieux, George Gruntz, Tony Hatch Orchestra, Richie Havens, I Beans, Jay Jackson & Heads Up, The Jaggers, Jazz Rock Symposium, Jackson Knight Revue, Peter Knight, James Last Orchestra, Latin Vibrations, Donald Lautrec, Betty Lavette, Steve Lawrence & Eydie Gorme, Les Merseys, Los Mustang, Arthur Lyman, Jeff Lynne, Rod McKuen, Sergio Mendes & Brazil 66, Eddie Miller, Pete Fountain, Glenn Miller Orchestra, Patti Miller, Dom Minasi, Len Mink, Tony Mottola, Music Machine, New Chartbusters 9, Roger Nichols, Odyssey, The Odyssey Singers, The Other Company, Jean Luc Ponty, Nat Raider, Sue Raney, Kenny Rankin, The Rollers, Biff Rose, Dick Rosmini, Stan Ruffin, Tommy Sands, Freddie Scott, Earl Scruggs, Mike Sharpe, Jack Sheldon, Cyril Stapleton Choir & Orchestra, Barbra Streisand, The Sound-a-likes, Ike & Tina Turner, Uncle Bill, The Undisputed Truth, University of Bridgeport Jazz, David T. Walker, The Young Idea

WITHIN YOU WITHOUT YOU

Written by: George Harrison
Produced by: George Martin
Album: *USA:* Sergeant Pepper's Lonely Hearts Club Band, Capitol SMAS 2653
UK: Sergeant Pepper's Lonely Hearts Club Band, Parlophone PCS 7027
Released: *USA:* June 1967 *UK:* June 1967
Gold: *USA:* June 15, 1967
Additional Musicians: George and Indian musicians. Paul, John and Ringo did not participate.
Cover versions:
The Beatles, The Clebanoff Strings, Peter Knight, David Liebman, The Alan Lorber Orchestra, Richard Ruskin, The Soulful Strings, Big Jim Sullivan, Tartaglia

YELLOW SUBMARINE

Written by: Lennon/McCartney
Single #: *USA:* Capitol 5715
UK: Parlophone R5489
Released: *USA:* Aug 1966 *UK:* Aug 1966
Gold: *USA:* September 12, 1966
Awards: *Most performed pop song:* 1966
Other: 1966, Highest Certified British Sales (Ivor Novello Awards)
Weeks on chart: *USA:* 9 *UK:* 13
Produced by: George Martin
Album: *USA:* Revolver
Capitol ST 2576
UK: Revolver
Parlophone PCS 7009
Released: *USA:* Aug 1966 *UK:* Aug 1966
Gold: *USA:* August 22, 1966
Album: *USA:* Yellow Submarine
Apple SW 153
UK: Yellow Submarine
Apple PCS 7070

Released: *USA:* Jan 1969 *UK:* Jan 1969
Additional Musicians: John, Blowing bubbles; George, swirling water in a bucket; Chorus: Mal Evans, Neil Aspinal, Patty Harrison, George Martin, Geoffrey Emerick, Studio staff.
Arrangements: MB, CB, OR, CH
Cover versions:
Aboite Jr. High Chorus, The Baroque, Baroque Inevitable, Terry Baxter Orchestra & Chorus, The Beatles, Madame Catherine Berberian, Milton Berle, Boston Pops Orch., Cafe Creme, California Poppy Pickers, Ace Cannon, Lee Castle & Jimmy Dorsey, Leonard Caston, Charles River Valley Boys, Maurice Chevalier, The Chords, Columbia Musical Treasury Orch., Ray Conniff, Cricketones Chorus & Orchestra, Enoch Light & The Light Brigade, Ferrante & Teicher, Arthur Fiedler & Boston Pops, John Foster & Sons Ltd., Galaxy Kiddie Chorus & Orchestra, GH Presents Beatles, Will Glahe, Francois Glorieux, Happy Time Children's Chorus, Ted Heath Orchestra, Al Hirt, The Hollyridge Strings, Rod Hunter, Irwin the Dynamic Duck, Jalopy Five, Peter Knight, James Last Band, Les Baronets, Les Compagnons Dela Chans, Les Nouveaux Baronets, Hank Levine Singers & Orchestra, Los Mustang, Magne Tronics Combo, Henry Mancini, Mariachi Mexico 70, George Martin & His Orchestra, Vaughn Meader, Mrs. Elvira Miller, The Muppets, The Music Makers, The Now Generation, Peter Pan Orchestra & Chorus, Pickwick Children's Chorus, Don Randi Trio, Revelation, Joe Scott, The Senate, The Stardust Voices, The Tattoos, Tingling Mother's Circus, United States Double Quartet & Token, Dick Watson, Watts 103rd St. Rhythm Band, Richard Wolfe Children, Stan Worth

YER BLUES

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* The Beatles
Apple SWBO 101
UK: The Beatles
Apple PCS 7067/8
Released: *USA:* Nov 1968 *UK:* Nov 1968
Gold: *USA:* December 6, 1968
Cover versions:
The Beatles, The Plastic Ono Band

YOU KNOW MY NAME (LOOK UP THE NUMBER)

Written by: Lennon/McCartney
Single #: *USA:* Apple 2764
UK: Apple R5883
Released: *USA:* March 1970
UK: March 1970
Produced by: George Martin
Additional Musicians: Brian Jones, Saxophone; Mal Evans, Background vocals
Cover versions:
The Beatles

YOU NEVER GIVE ME YOUR MONEY

Written by: Lennon/McCartney
Produced by: George Martin
Album: *USA:* Abbey Road
Apple SO 383
UK: Abbey Road
Apple PCS 7088
Released: *USA:* Oct 1969 *UK:* Sept 1969
Gold: *USA:* October 27, 1969
Cover versions:
Terry Baxter Orchestra & Chorus, The Beatles, George Benson, Booker T & The M.G.'s, Broken Arrow, Cafe Creme, Stuart Crosby, Wil Malone & Lou Reizner, Herbie Mann, Dale Miller, Music Machine, Paul Nicholas, Dianne Ste., The Odyssey Singers

YOUR MOTHER SHOULD KNOW

Written by: Lennon/McCartney
Produced by: George Martin
EP: *UK:* Magical Mystery Tour, Parlophone SMMT 1/2, December 1967
Album: *USA:* Magical Mystery Tour
Capitol SMAL 2835
UK: Magical Mystery Tour
Parlophone PCTC 255
Released: *USA:* Nov 1967 *UK:* Dec 1967
Gold: *USA:* December 15, 1967
Arrangements: CH
Cover versions:
A Musical Trip, The Beatles, George Burns, Lana Cantrell, The Hollyridge Strings, Jeremy Hunter, Damita Jo, Les Merseys, Marble Arch Music Assn. A Musical Trip, Phyllis Newman, Ivor Raymonde, Raymonde Singers, Bud Shank

GIVE PEACE A CHANCE

Written by: John Lennon
Single #: *USA:* Apple 1809 *UK:* Apple 13
Released: *USA:* July 1969 *UK:* July 1969
Weeks on chart: *USA:* 9 *UK:* 13
Produced by: John Lennon and Yoko Ono
Album: The Plastic Ono Band - Live Peace in Toronto
USA: Apple SW 3362
UK: Apple CORE 2001
Released: *USA:* Dec 1969 *UK:* Dec 1969
Additional Musicians: Plastic Ono Band; with Timothy Leary; Canadian Radna Krisna Temple; Derek Taylor; Murray the K; Tommy Smothers; Rabbi Feinburg
Arrangements: CH, MB
Cover versions:
Louis Armstrong, The Beatles, Chorus With Orchestra, Mike Curb Congregation, The Everly Brothers, Hot Chocolate Band, Jazz Crusaders, La Compagnie, James Last Band, Ken Lazarus, Mitch Miller & The Gang, Movie Soundtrack, Plastic Ono Band, Strawberry Statement Cast, Wondrous Joy Clouds

IMAGINE

Written by: John Lennon
Single #: *USA:* Apple 1840
UK: Apple R6009
Released: *USA:* Oct 1971 *UK:* Nov 1975
Weeks on chart: *USA:* 9 *UK:* 11
Produced by: John Lennon, Yoko Ono, Phil Spector
Album: *USA:* Imagine
Apple SW 3379
UK: Imagine
Apple PA S 10004
Released: *USA:* Oct 1971 *UK:* Sept 1971
Gold: *USA:* October 1, 1971
Additional Musicians: John Lennon Plastic Ono Band with the Flux Fiddlers; John, Pianos; Klaus Voorman, Bass; Andy White, Drums
Arrangements: CH, OR
Cover versions:
Ronnie Aldrich, Average White Band, Joan Baez, Ted Baxter, Terry Baxter Orchestra, Ray Conniff, Hank Crawford, Gerri Granger, Klaus Weiss Orchestra, John Lennon, Enoch Light, Mariachi Mexico, Nana Mouskouri, Mae McKenna, Ben McPeek, Houston Person, Frank Pourcel, Diana Ross, Merl Sanders, Ray Sanders, Earl J. Sorrento, Gonzalo Valdovinos, Sarah Vaughn, Roger Whittaker, Stan Worth

EIGHT DAYS A WEEK/EARLY CHART HISTORY

The Beatles, as a group, have sold more than 60 million records in North America and a total of nearly 100 million records around the globe, probably more than any other group in history. The individual members have sold even more as solo artists and with other groups.

The Beatles recorded 102 songs just in the years 1962 to 1966. In Britain these appeared on 8 LPs (including the anthology), 12 EPs and 13 singles. The very same selections were repackaged for the American consumer into 11 albums, 4 EPs and 20 singles. No two records in the two sets feature the same contents.

In England, Beatles singles spent *386* weeks on the charts. They had 23 Top Ten hits; 17 No. 1 hits; and were at the No. 1 spot for 64 weeks—16 of those weeks were in 1963.

In the United States, the Beatles singles were in the No. 1 spot for 59 weeks, and their albums were at No. 1 for 119 weeks. They had 20 No. 1 songs on the "Hot 100"; Elvis Presley is right behind them with 14.

In September, 1962, George Martin signed the Beatles to EMI's Parlophone Records and produced their recordings, including the first single, "Love Me Do"/ "P.S. I Love You." On November 26, the second single "Please Please Me" was recorded.

On February 16, 1963, "Please Please Me" became the Beatles' first No. 1 hit in England, eventually selling over a million copies. The Beatles made pop music history by topping Britain's bestselling record charts with singles and albums in December 1963. In mid-December, their singles were Nos. 1 and 2; EPs were 1, 2, and 3; albums 1 and 2—all at the same time, an unprecedented achievement in record history. On December 29, at 12:50 p.m., WMCA radio station in New York City broadcasted the first Beatles song in the United States ("I Want To Hold Your Hand").

From February 18 through March 31, 1964, Beatles' singles in the United States grossed 17.5 million dollars. During the month of February, the Beatles accounted for 60% of all singles sold in America.

"She Loves You" sold over 1.5 million in Britain alone by January 1964 (finally 1,527,000) and a further 3 million by March 1964 on the Swan label in the United States, where it was No. 1 for two weeks. The global sales of the record are estimated at well over 5 million.

"I Want To Hold Your Hand" held the British record for an advance sale of 950,000 (November 1963) up to that time. It sold over 1.5 million in Britain by mid-January 1964 (finally 1,509,000) and was a No. 1 chart entry in its first week. The single was Capitol's fastest breaking single ever. As later reported by Ian Dove in *Billboard,* Capitol shipped 694,000 during the first week, with 294,000 copies just for New York City. "I Want To Hold Your Hand" eventually sold 3,400,000 copies by the end of March 1964. The first American Beatles record, *Meet The Beatles*, sold even more, with a total of 3,650,000 by the same date.

"Can't Buy Me Love" hit the HOT 100 at position No. 27 on March 28, 1964. Capitol claimed sales of 940,225 on the very first day—the highest spot anyone could remember. 2,100,000 copies were pressed—the record to date for the biggest advance sale of any single—and they needed more! Over 1 million copies were pressed in England, and by the first week of release it sold 1,226,000 copies.

At the end of March, the Beatles had ten singles in the charts and they occupied the *first five* positions. "Can't Buy Me Love" was at No. 1; "Twist and Shout" at No. 2; "She Loves You" at No. 3; "I Want To Hold Your Hand" at No. 4; "Please Please Me" at No. 5; plus tunes at positions 16, 44, 49, 69, 78, 84, 88 on the Top 100 chart. In Canada they occupied nine places in the Top 10.

By the end of 1970, the Beatles tally of million sellers was:

25 singles	**USA**
1 EP	**USA**
19 LPs	**USA**
7 singles	**Britain**
1 LP	**Britain**
2 singles	**Combined USA/Britain**
2 EPs	**Global**
2 singles	**Global**
Total	**59**

In 1976 in England, every Beatles single was re-released as well as "Yesterday" (never before released there as a single) and all 23 of them jumped onto the Top 100 national charts. In the United States in June, 1976, Capitol released *Rock 'n' Roll Music*—a double album repackaging 28 rocking Beatles tunes—backed by the largest and most extensive marketing campaign in the label's history. More than 500,000 copies were shipped the day of release and the record was immediately certified Gold by the Recording Industry Association of America (R.I.A.A.). Four days later the album sold more than a million copies and was certified Platinum.

In 1978, the National Hall of Fame's Top Ten most popular tunes were determined by Drake-Chenault after a monumental poll of listeners to their consulted radio stations across the United States. The Beatles topped the list with "Hey Jude" at No. 1, and "Yesterday" at No. 4.

BEATLES GRAMMY AWARDS

1964	
"A Hard Day's Night"	***Best performance by a vocal group***
The Beatles	***Best new artist***
1966	
"Michelle"	***Song of the Year***
"Eleanor Rigby"	***Best Contemporary Pop Solo Vocal Performance (Paul McCartney)***
Revolver	***Best Album Cover Art (Klaus Voorman)***
1967	
Sgt. Pepper's Lonely Hearts Club Band	***Album of the Year; Best Contemporary Album; Best Engineered Recording; Best Album Cover—Graphic Arts.***

1969

Abbey Road — *Best Engineered Recording*

1970

Let It Be — *Best Original Score Written For A Motion Picture or TV Special*

Additional Recordings U.K.

The Beatles 1962-1966
Apple PCSP 717 (2 LPs) April 1973

A Hard Day's Night
All My Loving
And I Love Her
Can't Buy Me Love
Day Tripper
Drive My Car
Eight Days A Week
Eleanor Rigby
From Me To You
Girl
Help
I Feel Fine
In My Life
I Want To Hold Your Hand
Love Me Do
Michelle
Norwegian Wood (This Bird Has Flown)
Nowhere Man
Paperback Writer
Please Please Me
She Loves You
Ticket To Ride
We Can Work It Out
Yellow Submarine
Yesterday
You've Got To Hide Your Love Away

The Beatles 1967-1970
Apple PSCP 718 (2 LPs) April 1973

Across The Universe
All You Need Is Love
Back In The U.S.S.R.
The Ballad of John and Yoko
Come Together
A Day In The Life
Don't Let Me Down
The Fool On The Hill
Hello Goodbye
Here Comes The Sun
Hey Jude
I Am The Walrus
Lady Madonna
Let It Be
The Long and Winding Road
Lucy In The Sky With Diamonds
Magical Mystery Tour
Ob-La-Di, Ob-La-Da
Octopus's Garden
Old Brown Shoe
Penny Lane
Revolution
Sgt. Pepper's Lonely Hearts Club Band
Something
Strawberry Fields Forever
While My Guitar Gently Weeps
With A Little Help From My Friends

Rock and Roll Music
Parlophone PCSP 719 (2 LPs) June 1976

Anytime At All
Back In the U.S.S.R.
Bad Boy
Birthday
Boys
Dizzy Miss Lizzie
Drive My Car
Everybody's Trying To Be My Baby
Get Back
Got To Get You Into My Life
Helter Skelter
Hey Bulldog
I Call Your Name
I Wanna Be Your Man
I Saw Her Standing There
I'm Down
Kansas City
Long Tall Sally
Matchbox
Money (That's What I Want)
The Night Before
Revolution
Rock and Roll Music
Roll Over Beethoven
Slow Down
Taxman
Twist and Shout
You Can't Do That

Live! at the Star Club in Hamburg, Germany 1962
Lingasong LNL1 (2 LPs) April 1977

Ain't Nobody Shaking Like The Leaves On A Tree
Ask Me Why
Be-Bop-A-Lu-La
Besame Mucho
Everybody's Trying To Be My Baby
Falling In Love Again
Halleluja I Love Her So
Hippy Hippy Shake
I Remember You
I Saw Her Standing There
Kansas City
Lend Me Your Comb
Little Queenie
Long Tall Sally
Matchbox
Mr. Moonlight
Red Sails In The Sunset
Reminiscing
Roll Over Beethoven
Shimmy Shimmy
Sweet Little Sixteen
Talkin' 'Bout You
A Taste Of Honey
To Know Her Is To Love Her
Twist and Shout
Your Feet's Too Big

The Beatles at the Hollywood Bowl
Parlophone EMTV4 May 1977

All My Loving
Boys
Can't Buy Me Love

Dizzy Miss Lizzie
A Hard Day's Night
Help
Long Tall Sally
Roll Over Beethoven
She Loves You
She's A Woman
Things We Said Today
Ticket To Ride
Twist and Shout

Love Songs
Parlophone PCSP 721 (2 LPs) November 1977

And I Love Her
Every Little Thing
For No One
Here, There and Everywhere
I Need You
I Will
I'll Be Back
I'll Follow The Sun
If I Fell
In My Life
It's Only Love
The Long and Winding Road
Michelle
Norwegian Wood
P.S. I Love You
She's Leaving Home
Something
Tell Me What You See
This Boy
Words of Love
Yes It Is
Yesterday
You're Gonna Lose That Girl
You've Got To Hide Your Love Away

The Beatles First EP
Polydor 236-201
June 1964 Reissue August 1967
(with additional material by Tony Sheridan)

Ain't She Sweet
Cry For A Shadow
If You Love Me, Baby
My Bonnie
Nobody's Child
The Saints
Sweet Georgia Brown
Why?

A Collection of Beatle Oldies
Parlophone PCS 7016 December 1966

Bad Boy
Can't Buy Me Love
Day Tripper
Eleanor Rigby
From Me To You
A Hard Day's Night
Help
I Feel Fine
I Want To Hold Your Hand
Michelle
Paperback Writer
She Loves You
Ticket To Ride
We Can Work It Out
Yellow Submarine
Yesterday

Rarities
Parlophone PCM 1001
November 1979

Across the Universe
Bad Boy
I Call Your Name
I'll Get You
I'm Down
The Inner Light
Komm, Gib Mir Deine Hand
Long Tall Sally
Matchbox
Rain
She's A Woman
Sie Liebt Dich
Slow Down
Thank You Girl
This Boy
Yes It Is
You Know My Name (Look Up My Number)

Additional Recordings U.S.A.

EP

The Beatles With Tony Sheridan and Their Guests

MGM SE 4215 February 1964
(other artists provide additional material)

Cry For A Shadow
My Bonnie
The Saints
Why

Also released as:
This Is Where It Started
Metro MS 563 August 1966

EP

Jolly What! The Beatles and Frank Ilfield on Stage

Veejay VJLP 1085 February 1964
(with additional material by Frank Ilfield)

Ask Me Why
From Me To You
Please Please Me
Thank You Girl

EP

Ain't She Sweet

Atco SD 33-169 October 1969
(Tony Sheridan and the Beatles with additional material provided by The Swallows)

Ain't She Sweet
Baby
Nobody's Child
Sweet Georgia Brown
Take Out Some Insurance On Me, Baby

Also released as
The Amazing Beatles
Clanon 601 October 1966

The Beatles vs. The Four Seasons
Veejay VJDX 30 October 1964
2 LPs

Also released as:
Songs, Pictures and Stories of the Fabulous Beatles
Veejay VJLP 1092 October 1964

Anna (Go To Him)
Ask Me Why
Baby, It's You
Boys
Chains
Do You Want To Know A Secret
I Saw Her Standing There
It's You
Misery
Please Please Me
A Taste of Honey
There's A Place
Twist and Shout

The Beatles 1962-1966

Apple SKBO 3403 April 1973
2 LPs

(same as British release)

A Hard Day's Night
All My Loving
And I Love Her
Can't Buy Me Love
Day Tripper
Drive My Car
Eight Days A Week
Eleanor Rigby
From Me To You
Girl
Help
I Feel Fine
In My Life
I Want To Hold Your Hand
Love Me Do
Michelle
Norwegian Wood (This Bird Has Flown)
Nowhere Man
Paperback Writer
Please Please Me
She Loves You
Ticket To Ride
We Can Work It Out
Yellow Submarine
Yesterday
You've Got To Hide Your Love Away

The Beatles 1967-1970

Apple SKBO 3404 April 1973
2 LPs
(same as British release)

Across The Universe
All You Need Is Love
Back In The U.S.S.R.
The Ballad of John and Yoko
Come Together
A Day In The Life
Don't Let Me Down
The Fool On The Hill
Hello Goodbye
Here Comes The Sun
Hey Jude
I Am The Walrus
Lady Madonna
Let It Be
The Long and Winding Road
Lucy In The Sky With Diamonds
Magical Mystery Tour
Ob-La-Di, Ob-La-Da
Octopus's Garden
Old Brown Shoe
Penny Lane
Revolution
Sgt. Pepper's Lonely Hearts Club Band
Something
Strawberry Fields Forever
While My Guitar Gently Weeps
With A Little Help From My Friends

Rock and Roll Music

Capitol SKBO 11537 June 1976
2 LPs
(same as British release)

Anytime At All
Back In The U.S.S.R.
Bad Boy
Birthday
Boys
Dizzy Miss Lizzie
Drive My Car
Everybody's Trying To Be My Baby
Get Back
Got To Get You Into My Life
Helter Skelter
Hey Bulldog
I Call Your Name
I Wanna Be Your Man
I Saw Her Standing There
I'm Down
Kansas City
Long Tall Sally
Matchbox
Money (That's What I Want)
The Night Before
Revolution
Rock and Roll Music
Roll Over Beethoven
Slow Down
Taxman
Twist and Shout
You Can't Do That

The Beatles at the Hollywood Bowl

Capitol SMAS 11638 May 1977
(same as British release)

All My Loving
Boys Can
Can't Buy Me Love
Dizzy Miss Lizzie
A Hard Day's Night
Help
Long Tall Sally
Roll Over Beethoven
She Loves You
She's A Woman
Things We Said Today
Ticket To Ride
Twist and Shout

Live! at the Star Club in Hamburg, Germany, 1962

Lingasong/Atlantic LS-2-7001 June 1977
2 LPs

Ain't Nothing
Be-Bop-A-Lu-La
Besame Mucho
Everybody's Trying To Be My Baby
Falling In Love Again
Hallelujah I Just Love Her So
Hippy Hippy Shake
I Remember You
I'm Gonna Sit Right Down and Cry Over You
Kansas City/Hey Hey Hey Hey
Lend Me Your Comb
Little Queenie
Long Tall Sally
Matchbox
Mr. Moonlight
Red Sails in the Sunset
Roll Over Beethoven
Shaking Like A Leaf on a Tree
Sheila
Shimmy Shake
Sweet Little 16
Talkin' 'Bout You
A Taste of Honey
Till There Was You
To Know Her Is To Love Her
Where Have You Been All My Life
Your Feet's Too Big

Love Songs

Capitol SKBL 11711 October 1977
2 LPs
(Same as British release)

And I Love Her
Every Little Thing
For No One
Here, There and Everywhere
I Need You
I Will
I'll Be Back
I'll Follow The Sun
If I Fell
In My Life
It's Only Love
The Long and Winding Road
Michelle
Norwegian Wood
P.S. I Love You
She's Leaving Home
Something
Tell Me What You See
This Boy
Words of Love
Yes It Is
Yesterday
You're Gonna Lose That Girl
You've Got To Hide Your Love Away

Rarities

Capitol SHAL 12060
March 1980

Across the Universe
And I Love Her
Don't Pass Me By
Help!
Helter Skelter
I Am The Walrus
I'm Only Sleeping
The Inner Light
Love Me Do
Misery
Penny Lane
Sie Liebt Dich
There's a Place
You Know My Name (Look Up My Number)

The Arrangements:

The 211 arrangements included in these two volumes represent the whole dazzling kaleidoscope of song recorded by the Beatles between 1962 and 1970, composed largely by the song-writing team of John Lennon and Paul McCartney, but including also the songs composed by George Harrison, Ringo Starr, and other earlier writers chosen for performance on record by the Beatles, such as Chuck Berry and Little Richard.

Beatles music was created in large part by composers who had no formal musical training, and could neither write nor read music. *The Compleat Beatles* represents an enormous effort of time and care—two years of careful listening to the albums, and transcribing, and listening again—in order to make Beatles music accessible to a wide variety of performers, both skilled and unskilled, in arrangements that are as faithful as possible to the intentions of the original composers. Particular care has been given to the features that make Beatles music so special, such as the imaginative bass lines, the very original harmonic patterns, the often stunningly inventive and beautiful lyrics, and the delightful unexpectedness of directionality in the melodies that is so reminiscent of Mozart.

The arrangements are keyed to the Beatles recordings so that performers can play along and learn from the composers, and they are designed for easy performance by voice, guitar, piano or organ. The music has been compressed to two staves instead of the usual three, the upper staff for voice and righthand piano, the lower staff for left-hand piano or organ pedal notes. No attempt has been made to reproduce the more unusual effects the Beatles produced in the studio. This is not to suggest that one shouldn't try for unusual effects. Certainly the spirit of Beatles music is creativity and innovation. But the arrangements have been kept as simple as possible, for the sake of accessibility and accuracy. On this solid base, all sorts of imaginative variations may emerge.

—Milton Okun

Sgt. Pepper's Lonely

In 1967, *Sgt. Pepper's Lonely Hearts Club Band* rocked the world. The album came out in what was to become known as "the summer of love"—the heady summer of peace demonstrations and Hippie happenings. *Sgt. Pepper's Lonely Hearts Club Band* was its anthem. The Beatles had done it again. They were not only completely in tune with their constituency, but also *Sgt. Pepper* was the first miracle of studio recording technique, as well as the first concept album, conceived as a continuous tapestry of sound, or rock opera, to express the Beatles exhilarating but increasingly perilous condition as magical trailblazers in the ferris wheels world of the mid-1960's, and to express a possible alternative to falling: *I get by with a little help from my friends / I get high with a little help from my friends.* The inevitability of the rhyme scheme exonerates them a little bit from seeming to advocate what they seem to be advocating. "I", "by" and "high" have a certain poetic license issued to poets and Beatles.

The album title song is a Beatles self-description (*We're Sgt. Pepper's Lonely Hearts Club Band...*) It seemed to say that the Beatles, who appeared to have everything anybody could want, were stuck up there at the top, and despite all the razzle-dazzle of fame, they were *lonely.*

Wilfred Mellers observes of *Sgt. Pepper,* in his excellent book on Beatles music, *The Twilight Of The Gods:* "None of the songs is a love song". Love songs had been the predominant mode of Beatles music up to this point. The complete absence of this genre on *Sgt. Pepper* is remarkable. Of the "Sgt. Pepper" title song, Mellers writes that, although this opening number is full of fanfare, "...the music is far from being what it superficially seems. In tonality it is curiously ambiguous....This public show-case hides beneath its zest a certain jitteriness". These comments could well apply to the album as a whole (as Mellers demonstrates).

The glittery array of sounds, songs and spectacles introduced by "Sgt. Pepper" is presented as a Music Hall show, put on by those good-hearted and nutty gurus, Sgt. Pepper's Lonely Hearts, John, Paul, George and Ringo, in their latest incarnations. But the album whirls up and down and around the emotional scale like the dizzy solo dance of "Henry The Horse" in "Being For The Benefit Of Mr. Kite" (an effect created by electronic distortion of organ music). The key question being asked is sung by Ringo, representing all the Beatles in "With A Little Help From My Friends": *What would you do if I sang out of tune / Would you stand up and walk out on me?* The Beatles, ever full of tricks and double-meanings (beware!) were being both silly and serious. (Their "lovely audience" walk out on the Beatles? How silly! Be serious.) But behind their comedy and confidence lurked a secret pain. The distorting effects of their intense desire to please are evident everywhere on *Sgt. Pepper,* along with the brilliant artistic results consequent upon such extraordinary effort.

The overt message of *Sgt. Pepper* then—a delight in the sheer fun of entertaining, a narcissistic joy in each other's tricks and talents, an amused and tolerant view of others, and a belief that *our love can save the world* (as expressed in George Harrison's "Within You / Without You"—the oriental snake charmer at this carnival)—is accompanied by a covert message, a sigh of existential ennui, rather like that of the classic sad clown, or the trained horse whose fate it is to jump endlessly through hoops. Locked away from the outside world (the Beatles had retired from touring), they had huddled in the electronic cave of the studio, and conjured up a vision both of their own utopian and mystical conception of themselves, and of the tremulous waste-land world on which it teetered.

After the introduction of the band and its themes of vulnerability and loneliness, the first song suggests that one solution is to shut out unpleasantness and instead enjoy a vibrant fantasy experience. "Lucy In The Sky With Diamonds" (by Lennon) takes us to a place where *Rocking horse people / eat marshmallow pies* and *The girl with kaleidoscope eyes* appears and disappears. The rocket-like chorus has the same magic wand, sense-stripping effect as the chorus of "Penny Lane".

"She's Leaving Home" (also co-written) refers back to "With A Little From My Friends": *(Do you need anybody?) / I need somebody to love. / (Could it be anybody?) / I want somebody to love.* The man from "the motor trade" that the young woman leaves home for could well be described as "anybody". In a miracle of co-authorship, our two composers relate the story of the departing daughter and her bewildered parents in intricately woven lyrics that resemble the best ensemble acting, not unlike a good episode of "All In the Family", and with just as much ironic intent, evenly distributed sympathies and pathos.

"When I'm Sixty-Four" and "Lovely Rita" (both by McCartney) serve to fill out the cast of "lonely hearts" characters. "When I'm Sixty-Four" is a charming piece, and a more genuinely affectionate song than it is usually given credit for. It is a fanciful extension into old age of the theme of the opening song, "With A Little Help From My Friends". It does, however, indicate love's limits, rather than its fulfillment. *I could be handy mending a fuse / when your lights have gone,* indeed. "Lovely Rita", on the other hand, is somewhat darker than it sounds. The mood is positively barrelhouse bouncy, but the lyrics describe the absurdity and comedy of love in stark and ironic contrast to earlier Beatles music which had been largely a celebration of love, or at least had taken love quite seriously.

The reprise of the "Sgt. Pepper" song then reveals the group once more, energetically singing, *It's getting very near the end.* Lennon's and McCartney's voices rise in steeply pitched harmonies while they repeatedly emphasize the word "lonely" and "Sgt. Pepper's Lonely..." The reprise can be considered the group's intervention between the rather pointless extroversion of "Good Morning" and the more pertinent and poignant attempt to connect with the outside world in "A Day In The Life".

"A Day In The Life" seems at first to be a quite curious conclusion to the overall album. It is distinctly different from the Circus and Music Hall wonders of the rest of *Sgt. Pepper.* But "A Day In The Life", too, is a wonder. It is as if the Circus decided to have a little side show of moon rocks, or laser beams, to amaze with the future. It has been called a sonic montage.

"A Day In The Life" is quite pointed, however. It is Lennon's and McCartney's counterpoint, or reaction, to the illusory and magical tapestry of amusements, i.e. the foregoing album. While McCartney conducted the 41 piece orchestra, and George Martin fiddled with the knobs of his sonic machine, Lennon *read the news today, oh boy.* In an ironically sweet tune, punctuated by some fine drum work from Starr, the horrors of the dark world outside the Music Hall are revealed.

"A Day In The Life" is full of implied questions and fragments of reality (what Lennon read in the paper today; how McCartney rushed to work that morning), laced together by two sirens that musically lead the mind away from trouble: *I'd love to tu-u-u-urn yo-o-o-ou o-o-o-o-on*, and the ululating, *A-a-a-a-a-a-a-a-a-a-a-ah!*. The entire piece is an expression of the complicated riptides of being a Beatle, or of being anyone in the 1960's with its opposing currents of insistent driven Romanticism and conflicted social conscience, or of being Lennon and McCartney, with their increasingly divergent styles, interests and personalities.

But "A Day In The Life" offers its listeners no relief, really, from the musical and lyrical tension it presents. This is perhaps its most remarkable quality as a piece of music. It ends on an apocalyptic question mark, created by what sounds like an orchestral temper tantrum. The tense sonic build-up, and the forty-two second, foot-on-the-pedal crescendo in E major, may bear some relationship musically to the *I'd love to turn you on* siren, and to the hallucinatory *A-a-a-a-ah!*, but none of the three codas truly answers any of the questions that have been raised—except to suggest that the Beatles found *temporarily* satisfying diversions from their central problems, as expressed in a pre-*Sgt. Pepper* song ("Got To Get You Into My Life"): *What can I do? What can I be?*

Sgt. Pepper's Lonely Hearts Club Band answers: Well, you can be an entertainer. Its last cut, "A Day In The Life" asks: But is that enough?

The sonic ending may also be somewhat prophetic, for the tensions between togetherness ("Sgt. Pepper") and individuality ("A Day In The Life"), between magical mystery and naked reality, and between McCartney and Lennon, which are so deftly presented by the two, would eventually (over the course of several more albums) propel Lennon right out of the group.

The Walrus and The Carpenter

The *Magical Mystery Tour* period reveals the Beatles to be in some disarray, and also to be in varying states of reaction to the Beatles myth itself as it had been orchestrated by Paul McCartney in *Sgt. Pepper's Lonely Hearts Club Band.* "Blue Jay Way" (by Harrison) expresses a moody longing for the party to get going again, although the lyric is dominated by images of fog and sleep.

Lennon's "I Am The Walrus" and McCartney's "The Fool On The Hill" present sharply contrasting styles and viewpoints on the problems of Beatles togetherness, although the two songs (as with so many Lennon and McCartney songs) fit together like two sides of a coin, and complement each other much like the images and characters in Lewis Carroll's poem, "The Walrus and The Carpenter", from which Lennon borrows a number of ideas.

Carroll spins a varnished tale around the odd goings on in his poem, "The Walrus and The Carpenter"; while Lennon's lyric in "I Am The Walrus" seems at first to be gibberish, held in line only by the perilous structure of the music which is almost without melody. "I Am The Walrus" introduces both a new lyric-dominated song style which Lennon will continue to develop throughout his career, and also it introduces a quality quite rare in Beatles music—repression.

The most significant fact that emerges from a comparison of "I Am The Walrus" with "The Walrus and The Carpenter" is that the Carpenter is missing from the equation in Lennon's lyric, and thus the intricate, balanced duality of imagery, and the duality of identity, in Carroll's poem is almost completely lacking in "I Am The Walrus", which resembles a mad-song wherein the poor deranged one can speak only one side of the metaphor. Indeed, "I Am The Walrus" drives one a bit loony trying to figure it out.

There seems to be some sense in the opening lines. *I am he and you are he as you are me and we are all together,* either as a celebration of togetherness (recalling McCartney's "All Together Now"), or as a signal of acute confusion of identity, the latter being more probable in view of the rest of the song lyric's contents. Also, the later verse, *Sitting in an English garden waiting for the sun / If the sun don't come you get a tan from standing in the English rain,* would seem to be a complete thought. But what on earth does it mean?

In Carroll's poem, the Walrus says it is time "to talk of many things", and then he goes on to substitute nonsense like "whether pigs have wings" for real meaning. Both the Walrus and the Carpenter end up eating the poor foolish oysters—the Walrus knowingly and the Carpenter unknowingly. The Walrus is a deceiver, while the Carpenter airily ignores reality. The important point of the tale is that their differing viewpoints make no difference. They are one and the same actor finally.

By taking up the viewpoint of the Walrus, and suppressing that of the Carpenter, however, Lennon allows up from the unconscious mind all the nasty slimy refuse that the deceiver is hiding (*yellow matter custard / dripping from a dead dog's eyes*, and so on), and dumps it on the song as a sort of purgative to the psyche.

It is perhaps no accident that McCartney had pictured himself as a carpenter in the earlier song (on *Sgt. Pepper*) "Fixing A Hole". He can be seen as the missing half of the persona, or psyche, or metaphor in Lennon's "I Am The Walrus". And it is certainly no accident that Lennon mentions McCartney (in the defusing, confusing, amusing line, *"The Walrus was Paul"*) in a much later song, "The Glass Onion" (on *The White Album*), referring to several of McCartney's compositions, but most interestingly employing carpenter's terminology (*trying to make ends meet / trying to make a dovetail joint*) in what Lennon said was a compliment to McCartney for trying to keep the group together. (Beware of Beatles talking about their own songs!)

McCartney's "The Fool On The Hill" presents a perfect character description of Lewis Carroll's Carpenter. While the Walrus bleats *goo goo g'joob* from his psychic refuse heap of images, the "Fool" stands in pristine isolation, suffering the fools around him with gentle tolerance, reacting with an apparently rational description of his situation (*He never shows his feelings; They don't like him*) remarkable for its almost complete lack of disturbing images, or images of any kind. "The Fool On The Hill" is clear like glass (a glass onion). And the "Fool" is alone, like the Carpenterless Walrus. But rather than having too much matter to deal with, the "Fool" creates a spinning (*round 'n' round 'n' round*) world out of airy nothing. "The Fool On The Hill" is one of McCartney's simplest, most haunting, and most beautiful melodies, presenting a yin/yang, ego/id, air/fire, light/dark contrast with Lennon's "I Am The Walrus."

In the commonly held complimentary theory about Lennon and McCartney, McCartney is held to be essentially a sweet, easy personality, with a highly developed Romantic philosophy and with a genius for whipping nostalgic melodies into exquisite ballads, or into high, weepy or bouncy camp; while Lennon is held to be more of a rocker, interested in the wallop of a driving tune, out to teach the world a lesson with exploding metaphors and charged words. There is some truth in these descriptions. And yet, they tend to slip out of your grasp through the kaleidoscope of their interests and talents.

"Across the Universe", by Lennon, is one of the sweetest songs written. "Julia", which Lennon wrote about his mother, is one of the weepiest. Lennon had a hand in writing "Michelle". He had a finger or two in "Penny Lane". And there is not a friendlier nor more nostalgic lyric in Beatles music than "In My Life". Which composer is the softy?

On the other hand, McCartney could ape the Rolling Stones in a hard rock number like "Why Don't We Do It In The Road", could thrust out a wicked voice on occasion, as in his ironical "Oh! Darling", and could simply freak out in a tongue-in-cheek orgasm like "Helter Skelter". He was the one who caused the bloody fist fights, back when, with his wild rendition of "Long Tall Sally". Which one is the hard rocker?

Furthermore, one cannot always be sure when one of these two composers is mimicking, parodying, or commenting on the other's work or experiences. For instance, "The Fool On The Hill" and "I Am The Walrus" could be McCartney and Lennon looking at *each other's* experiences, through a glass onion darkly. Confusing? Well, it may have been equally confusing to them. For each of the Beatles felt an intense group identity, as well as individual identities, and their music is an expression of the interaction of the two.

We sometimes get the clearly distinguishable viewpoints of each composer in a co-written song, such as "I've Got A Feeling", "We Can Work It Out", and the previously mentioned "A Day In The Life". At other times, the influences and viewpoints are indistinguishably fused, as in "The Word", "Yellow Submarine", "With A Little Help From My Friends", and "Baby, You're A Rich Man". "Getting Better", "She Loves You", are good candidates to suggest that we may sometimes be getting Lennon's experience interpreted by McCartney, or vice versa.

Whether or not these under-currents and cross-currents can be sorted out, they certainly do add dimension to our understanding of the works themselves. One of the finest qualities of Beatles music is its direct, passionate and sometimes savagely honest emotionality. And the people the Beatles knew best, for a good part of their career, under the sometimes frightening pressure of their fame—the people the Beatles would most likely have had strong emotions toward, were each other. The strong bonds between the makers of this music have a great deal to do with its emotional strength and effectiveness.

How did this emotionality get translated so directly into the music? From late 1966 to the conclusion of their career together, the Beatles seldom performed music in front of anyone but each other, or others closely connected to the Beatles in a tightly closed circle. They were thus liberated, in terms of their musical development, to experiment freely, even wildly, and to express themselves freely, and even wildly. No one but their good buddies was there to censor. (And when others were introduced into their recording sessions, troubles very quickly arose.) They achieved the sort of spontaneous, free-wheeling style that is characteristic of Black, Blues and Jazz artists. Only these white Englishmen had to go into seclusion to achieve it. (They had been there once before, in their wild, anything goes, Hamburg performances—a formative experience, and one that they recalled with great relish.) Unfortunately, this same circumstance—the air-tightness of the group—led eventually to its demise.

The intensity of the Beatles identification with each other is certainly indicated in various ways by many songs. The miracle of the collaboration, both of Lennon and McCartney, and of all four Beatles, is that along with the symbiotic personae, they each achieved and maintained a strong personal and artistic identity.

"Hey Jude/ Revolution"

Despite the intricacies of the Lennon-McCartney collaboration, there are some songs that epitomize each

composer's strengths and virtues. "Hey Jude", by McCartney, and "Revolution", by Lennon, are two excellent examples of their individual, matured musical powers.

With "Hey Jude", McCartney brings to fruition all of his genius for creating plaintive song. And he brings the themes of love, sensitivity and compassion to bear on friendship itself. Or does he finally leap into adulthood by regarding *himself* with compassion—after all those love ballads to others? When he first played "Hey Jude" for Lennon, there was a perfectly beautiful mix-up about whose life situation the song was appropriately addressed to. (John said, "It's me! It's me!" Paul said, "No, it's me.") All agree that "Hey Jude" started its life as "Hey Jules", while McCartney was on his way to visit Lennon's son Julian. But the lyrics are so masterfully written that they can be applied with emotional validity to a great variety of lives and situations. *Hey Jude, don't make it bad./ Take a sad song and make it bet-ta-a-ah.*

The Beatles recording of "Hey Jude" is one of the greatest single sellers in recording history. It is doubtful that anyone could record a better version. But one never knows. Perhaps the most remarkable thing about "Hey Jude" is its essential simplicity. It is a lovely and easily performable ballad.

While Lennon's "Revolution" presents quite a marked contrast to "Hey Jude" in theme and style, "Revolution" too is a great, performable song. Lennon himself recognized that his songs were sometimes more idiosyncratic and less singable than McCartney's. This was due in part to Lennon's practice of running too many words flat out over the melody (as in "I The Walrus"). "Revolution" is a notable exception, an excellent melody, and a very catchy, exuberant and singable song.

The music of "Revolution" has seductive simplicity, lifted right from the Beatles' own rock and roll tradition. And to emphasize the correspondence between non-violence and sexy music, Lennon brings in an outrageously funny chorus of *Oh Shoo-be-do-a, Oh shoo-be-do-a*, sung in affectionately mocking Beach Boys style. It is very difficult to listen to the song without rocking.

While "Revolution" may not qualify as Lennon's greatest song, it is certainly exemplary of his most heart-felt intention—to weld political action, non-violence, and music together in a personal demonstration of his beliefs. *You ask me for a contribution.... We-e-ell....You know....We're all doing what we can.* Quickly, in staccato fashion, he adds, *But if you want money for people with minds that hate/Don't you know that you can count me out.* And in the chorus he creates an insistent falsetto declaration: *Don't you know it's gonna...*, with an octave jump to *be*, and a reassuring descent to *al-right*. "Revolution" preaches and pets, sounds off and turns on, wags a finger and grasps a hand, admonishes and reassures, and thus draws us, by the very strength of his personality so perfectly expressed by this music, into sympathy and agreement with his compellingly non-violent message.

The Wit of White

With *The White Album* aka *The Beatles*, or *The Double Album*, the Beatles set out to create a work as unlike *Sgt. Pepper* as possible. (Its whiteness is significant in view of *Sgt. Pepper's* elaborate and expensive album jacket.) And they succeed. *The White Album* takes pop and rock music, and the Beatles own musical history, apart, piece by piece. Although this was an act of self-alienation—and almost, one might say, of aggression—their dismemberment of pop and rock, and of themselves, is quite brilliantly done. The album is rich in bemused and blatant self-parody and inter- and intra-group mockery.

McCartney's nutty "Ob-La-Di, Ob-La-Da" is a funny send-up of Lennon's social conscience at work upon the bourgeosie, and also it is a parallel parody (on the same album with) Harrison's "Piggies", a song that oink-oinks about the upper middle class, as "Piggies" itself may be a parody of political rock.

"Happiness Is A Warm Gun" is a gorgeous bit of self-mockery by Lennon, that works simultaneously as a serious song about sexual violence. It is one of the finest performances on the album (said to be McCartney's favorite), particularly in its use of falsetto, and of caesura, in the final phrases of the song.

"Helter Skelter" may be McCartney's answer to Harrison's "Savoy Truffle". Harrison's song—a gooey doodad about rich desserts and painful cavities—mentions McCartney's "Ob-La-Di, Ob-La-Da." "Helter Skelter" combines the child-like fun of a ride down a playground slide (called a "helter-skelter" in Great Britain) with the wild orgasmic cry, *Do you, don't you want me to make you?* by which McCartney may have been trying to fuse two separate characteristics of his music— guilelessness and frenzy; and he may have also been re-asserting his ability to do a "heavy" rock number. He also contributes a quite silly and moving love song to his dog, "Martha My Dear".

"Dear Prudence" seems very like Lennon mocking McCartney (as "Helter Skelter" may also be a comment on Lennon's music). "Rocky Racoon" and "The Continuing Story of Bungalow Bill", by McCartney and Lennon respectively, have obvious resemblances. Both shoot arrows at other, primarily American, targets.

"Back In The U.S.S.R." is McCartney doing in the Beach Boys, after which he turns his genius for mimickry on the Rolling Stones, in "Why Don't We Do It In The Road?" He laughs affectionately at folk-singers in "Mother Nature's Son", creating a quite lovely little song in the process; while Lennon aims straight at the heart of commercialized rock and roll in "Everybody's Got Something To Hide Except Me and My Monkey". "Glass Onion", by Lennon, in addition to its other puzzling and revealing characteristics, may be a nod in the direction of Bob Dylan, whom the Beatles admired, and whose lyrical complexity, and meaningfulness—and occasional obscurity—influenced Beatles lyrics.

And so on. *The White Album* itself is a helter-skelter of cross-references, and a Monty Python's Flying Circus of bizarre inventiveness—brilliant, devastating, affectionate and weird, all at once.

The "Invisible Singer"

On *The White Album* (which is notorious for its eccentricities—"Birthday", "Revolution 9", and "Good-night", for some) one of the most musically idiosyncratic recordings is George Harrison's version of his own "Long, Long, Long". An extraordinarily soft voice (Harrison's) whispers and echoes the lyrical, *It's been a long, long, long time/How could I ever have lost you*, which is then punctuated—one should say punctured—by distinctly foreground bam-bam's from drummer Starr. The watery, almost invisible voice, and the instruments, in the end resolve into an eery, ghostly wail after the final line, *Oh I love you*, bammed one more time by one drum beat. The total effect of the recording is to stand one's hair on end.

George Harrison, who functioned in the vital spot of lead guitar throughout the Beatles career together, was responsible not only for introducing the Beatles to Transcendental Meditation (which followed their drug period, and may have helped them out of it), but also for introducing the sitar and other exotic instruments into Beatles production. He eventually had to teach himself Eastern notation so that he could communicate with the Indian musicians he brought into the studio. The sitar was first used to lace the ironic strains of Lennon's "Norwegian Wood". The influence of Raga on Beatles music reaches its apogee with "Within You/Without You", on the *Sgt. Pepper* album, and is largely absent from subsequent albums, in which Harrison returns to the basic instruments of old-fashioned rock and roll (albeit with fancy electronic equipment).

Harrison was known to the other Beatles as "the invisible singer", for in early Beatles music he frequently backed Lennon's and McCartney's vocals. He can also be described, for the early period of their career, as the almost invisible composer. With an incredibly feverish composing team like Lennon-McCartney spewing out songs every minute of the day, it is not surprising that Harrison caught the bug. As an apprentice writer, he was allotted one cut per album. As his skill and desire grew, so did his fight for album space—which struggle became one of the many overt issues in the Beatles break-up.

Harrison's first composition (pre-Indian influence) was "Don't Bother Me" (1963), one of the few early Beatles songs to throw a little cold water on the good fellowship. The lyrics are neatly put together. His girl has gone away, and he says, *So go away/Leave me alone/Don't bother me*–a nice roll of words—to any who would, or did, intrude on his broken heart. Many of Harrison's lyrics are curiously ambiguous. "If I Needed Someone", "I Want To Tell You", and "It's All Too Much", for instance, reflect a much more cautious attitude toward life than the exuberant and ambitious Lennon-McCartney songs. When Harrison decides to take a stand, however, he does so with no equivocation or subtlety ("Think For Yourself", "Taxman", and "Piggies").

"While My Guitar Gently Weeps" is probably the most popular Harrison work on *The White Album*. But it was not until the album *Abbey Road* that Harrison wrote his best, most popular, and most beautiful songs, "Something" and "Here Comes The Sun", in which he synthesizes what he has learned from the others, what he has taught himself, and truly takes off on his own as a composer. "Here Comes The Sun" is a lovely composition, providing a beautiful light/dark contrast with, and a morning for, the troubled evening and night of *Abbey Road* Side Two.

Harrison's most important contribution to Beatles music, besides his compositions, is that, when Lennon and McCartney sat down (or jumped up) to write songs, they knew they had one of the best guitarists in the world to back the performance of the song. This certainly influenced the innovations in their music writing. Harrison was the one who insisted that they all tune their guitars before concert tour performances, at which nobody could hear them anyway, for all the screaming.

The End of The Road

Interestingly, it is Harrison's song, "I Me Mine," which best expresses the negative feelings among the group's members during the difficult period in which they were recording *Let It Be*, the only Beatles album that the Beatles themselves literally gave up on. They walked out, leaving hundreds of recorded song versions in the hands of producer Phil Spector, who then put the album together without their help. It was finally released, even though McCartney objected strongly to the pop-kitsch treatment given his song "The Long and Winding Road", and Lennon was unhappy also with the *Let It Be* version of "Across the Universe". Even so, there is some great music on *Let It Be*, including the two aforementioned, and the title song, and also "Two Of Us", "I Dig A Pony", "Get Back", and others.

Despite the personal differences the Beatles were having with each other, the vocal harmonies and the instrumentation on many of the *Let It Be* tracks are genuine and not over-dubbed. Lennon and McCartney can be heard singing and joking together, and they composed yet another song together, "I've Got A Feeling", which comes close to sounding like straightforward Beatle autobiography, revealing, among other things, that *Everybody had a hard year, Everybody had a wet dream, Everbody saw the sun shine*, and *Everybody put the fool down* ("fool" perhaps being a code word for McCartney, i.e. "The Fool On The Hill" and "Glass Onion").

Some of the tracks on *Let It Be* (namely, "I've Got A Feeling", "I Dig A Pony", "One After 909", and "Get Back") were recorded in the freezing cold on the roof of Twickenham studios in the last Beatles performance

together, which was broken up by the police after neighbors complained of the "noise". (Or was it a "merry pranksters" trick? Who knows?) The strength and precision of the singers' voices are extraordinary under the circumstances.

McCartney's theatrical and deeply moving songs "Let It Be" and "The Long and Winding Road"—the latter a very popular piece of music—express both the teetering hopefulness and the pervasive sadness that the "Let It Be" (or "Get Back") sessions caused in the members of the band. A doleful McCartney *finds himself in times of trouble*, and plays puns on the meanings of the words *let it be*, asking for *words of wisdom*. In "The Long And Winding Road", despair and a feeling of abandonment settle in, but still with a wistful, pleading *Lead me to your door*. Typical of the Beatles, "Let It Be" is followed on the album by a joking, and broadly Liverpudlian, half-completed "Maggie Mae," sung by Lennon who hams it up and breaks up the tragic mood.

The Beatles were in the middle of their break-ups as they recorded the album *Abbey Road*. And, curiously, they never worked better together. The guitar musicianship and the drumming on the album are nothing short of spectacular. Many people consider *Abbey Road* to be the Beatles finest hour. Be that as it may, the album is a wondrous creation in many respects. Besides the maturity and solidity of the Beatles own performances, it contains some of their best single compositions, as well as a mini rock-opera (Side Two) that opens with the golden dawn of one day, "Here Comes The Sun" (by Harrison), and closes with the dark, scary "Golden Slumbers" (by McCartney) the following night, and takes us into the night, exploring the nightmare of rejection, absurdity and despair that arose as the Beatles divorced each other.

On Side One of *Abbey Road* appears Lennon's sinister "Come Together", Harrison's beautiful, mature composition "Something", McCartney's rebellious "Maxwell's Silver Hammer" and his sharply hurtful "Oh! Darling", as well as Starr's second performance as a composer, "Octopus's Garden," which casts a wistful glance backwards at those happy mates on the "Yellow Submarine", and finally, Lennon's heavy number, "I Want You (She's So Heavy)", the lyrics of which consist in the title words plus approximately twelve repetitions of the lines *I want you/ I want you so bad/ It's driving me mad*.

Abbey Road reveals a group of wildly creative musicians and composers, tapping heretofore unknown wells of ecstasy, bitterness, aggression, and—miraculously, as if through a dark night of the soul back up to the day—resolution of the tension that had begun with the wordless crescendo of "A Day In The Life". The dangling question that was posed by "A Day In The Life"—What was our success *for*?—is finally answered on *Abbey Road*, by the little Beatles rune, written by Paul, called "The End": *And in the end the love you take/ Is equal to the love you make.*

The *way back homeward* seems to be to go to sleep, to go to dreamland *(Sleep pretty darling, do not cry/ And I will sing a lullaby)*. Ah, but there's the rub. The lullaby is a pretty one, the lyric borrowed, with a few changes, from Thomas Dekker's sixteenth-century song, "Golden Slumbers Kiss Your Eyes", but McCartney fills it with daggers, employing his ferocious blues voice to mock, to hurt, to disturb sleep, to belt: *Golden slumbers fill your eyes/ Smiles await you when you rise.* When was a lullaby ever sung with so little intention to soothe?

The nightmare begins with a full-throated Beatles chorus of *Boy, you're gonna carry that weight/ Carry that weight/ A long time*, reminiscent of the Scottish regiment in "Tunes of Glory". A little later, a swift and angry bit of percussion leads into another McCartney eruption. As if waking from and refusing a nightmare, he renews and heightens his ferocity and yells with almost child-like anger, *Oh yeah! All Right! Are you gonna be/ In my dreams / Tonight?*

Beatles music, as the expression of a band of musicians and composers, had always been dominated by song. Arrangement and instrumentation had always been used to back song—lyric, melody and message. The Beatles did not record jam sessions. So this battle of the instruments on *Abbey Road* is significant, particularly as it drowns out the lyric chanting of *Love you.*

The Beatles were also noted for their fine integration of sound, frequently called "a wall of sound". So the separation of the four instruments—drums (Ringo), bass (McCartney), lead guitar (Harrison) and rhythm guitar (Lennon)—on this section of *Abbey Road* can be understood as a musical metaphor for the separation of the group members themselves, which seems to have been as painful and traumatic as a cutting of umbilical cords. After this, there would be no more Beatles music, song or otherwise, for after this, there would be no more group. The tittering piano, and the tremulous voices intoning "The End", with a lovely descent by Martin's orchestra on the word "equal", is thus made all the more poignant.

This little opera is assembled with great skill (by Paul McCartney and George Martin). It is beautiful, moving and very entertaining. Lennon's public response to the conclusion of *Abbey Road*, and to the end of the Beatles, was something the man *who blew his brains out in a car* might have said a few days before his suicide, *I'm bored.*

Sonic crescendo.

Nevertheless, Lennon returned to the theme of unity and togetherness a few years after the Beatles disbanded, and spun out a utopian vision in his haunting, sweet, McCartneyesque ballad, "Imagine", that came directly from the heart of Beatles mythology: *Imagine there's no countries/ It isn't hard to do/ Nothing to kill or die for/ and no religions too/ / Imagine no possessions/ I wonder if you can/ No need for greed or hunger/ Or brotherhood of man/ / You may say I'm a dreamer/ But*

I'm not the only one/ I hope some day you'll join us/ And the world will live as one.

John Lennon, that intense, angry young rebel from Liverpool, certainly would not have been picked as a likely candidate to end up with such a lovely, dreamy vision. "Imagine" is more than reminiscent of the ending of another fairy tale, the animated film, "Yellow Submarine", in which all conflict is resolved in peace and love: The variety and color and illusion of *Sgt. Pepper*, or the virtuosity of *The White Album*, or the angry emotionalism of *Abbey Road* might be preferred to the erasures of differences in "Imagine". Still, "Imagine" is a beautiful song. Had Lennon not shared "the fellowship of the ring" with fellow Beatles Paul, George and Ringo, and had he not collaborated for fourteen years with the equally intense, Blakean rocker, Paul McCartney, could he have imagined "Imagine"?

And in the end/ The love you take/ Is equal to the love/ You make./ A-a-a-ah!

—Milton Okun

Eleanor Rigby

By JOHN LENNON and PAUL McCARTNEY

Moderately, with a steady beat
C
Em
Ah look at all the lone - ly peo - ple!
mf
C
Em
Ah look at all the lone - ly peo - ple!
Em
1. El - ea - nor Rig - by, picks up the rice in the church where a wed - ding has been,
2. Fa-ther Mc Ken - zie, writ-ing the words of a ser - mon that no one will hear,
3. El - ea - nor Rig - by, died in the church and was bur - ied a - long with her name,
mp
C
Em
lives in a dream.
no one comes near.
no - bod - y came.
Waits at the win - dow,
Look at him work - ing,
Fa - ther Mc Ken - zie,

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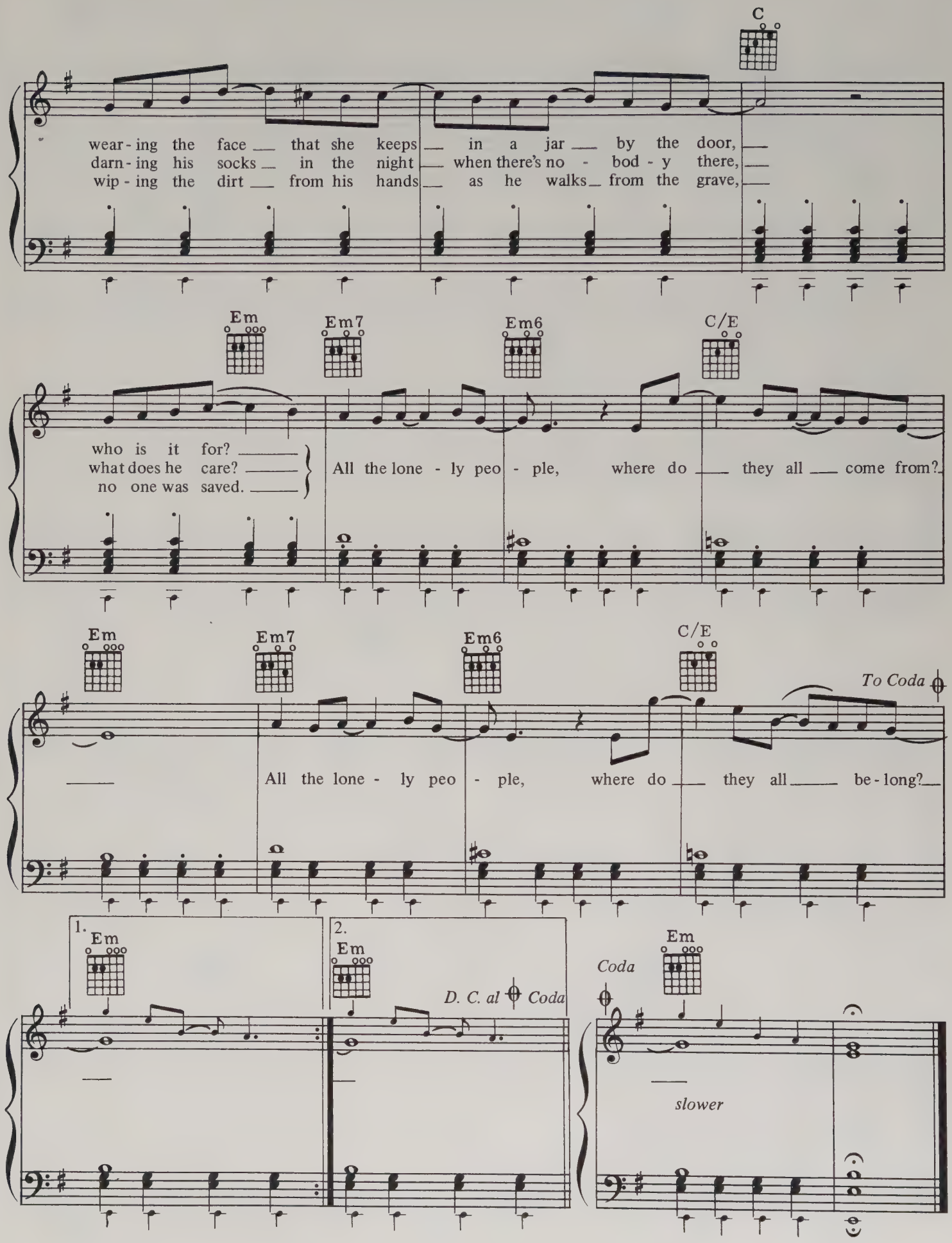
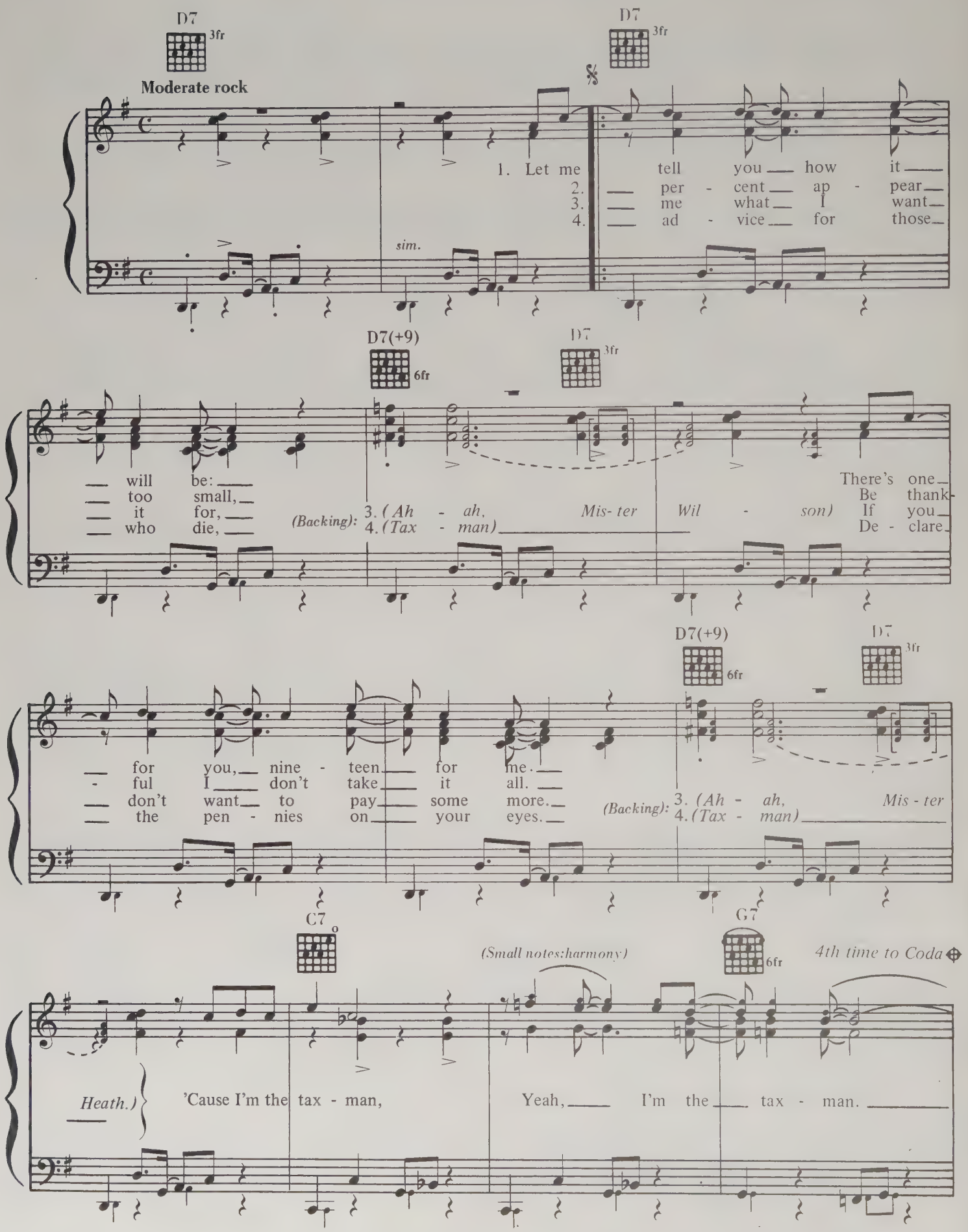

C
wear - ing the face that she keeps in a jar by the door,
darn - ing his socks in the night when there's no - bod - y there,
wip - ing the dirt from his hands as he walks from the grave,
Em
Em7
Em6
C/E
who is it for?
what does he care?
no one was saved.
All the lone - ly peo - ple, where do they all come from?
Em
Em7
Em6
C/E
To Coda
All the lone - ly peo - ple, where do they all be - long?
1.
Em
2.
Em
D. C. al Coda
Coda
Em
slower

Taxman

By GEORGE HARRISON



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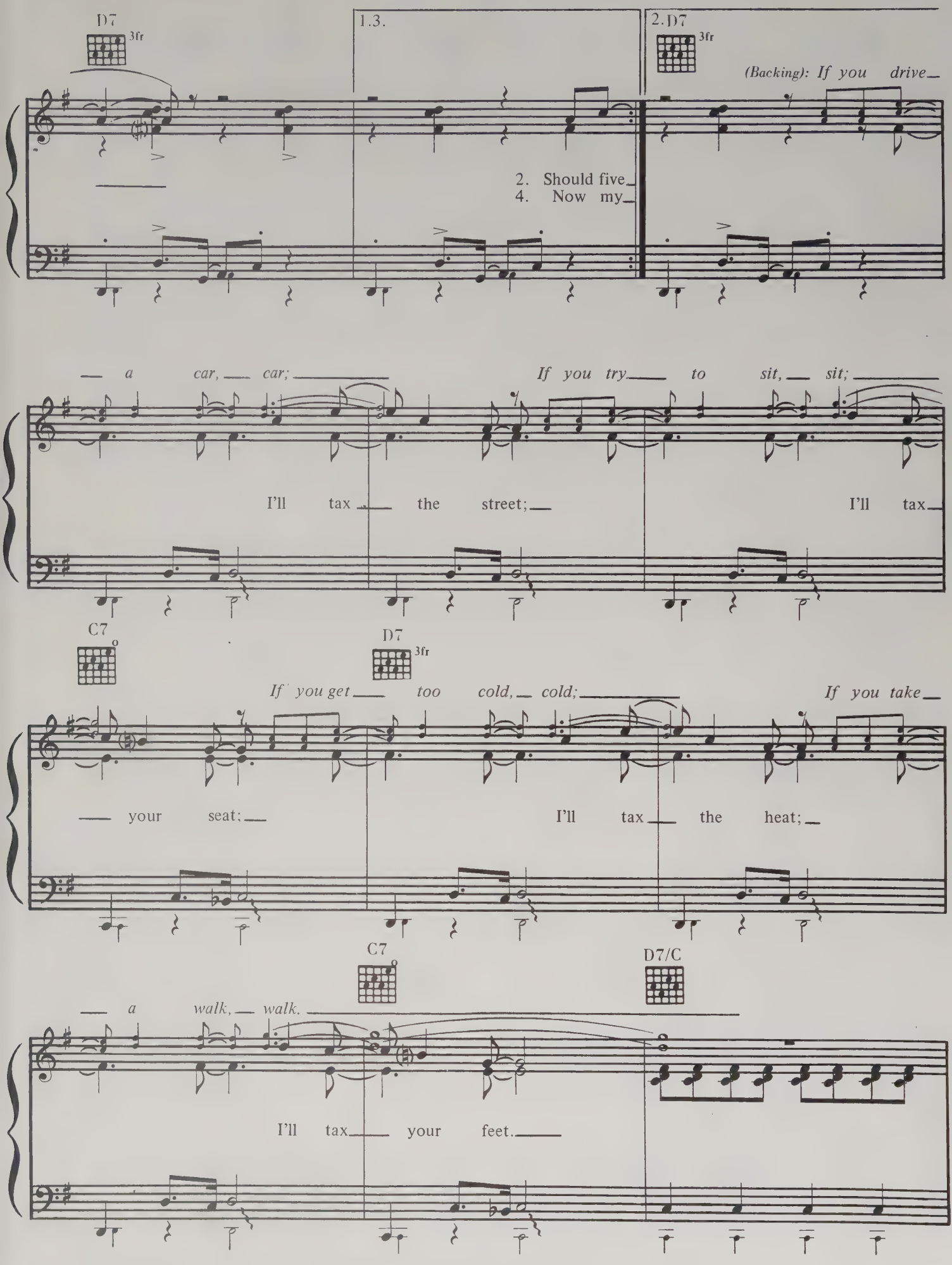
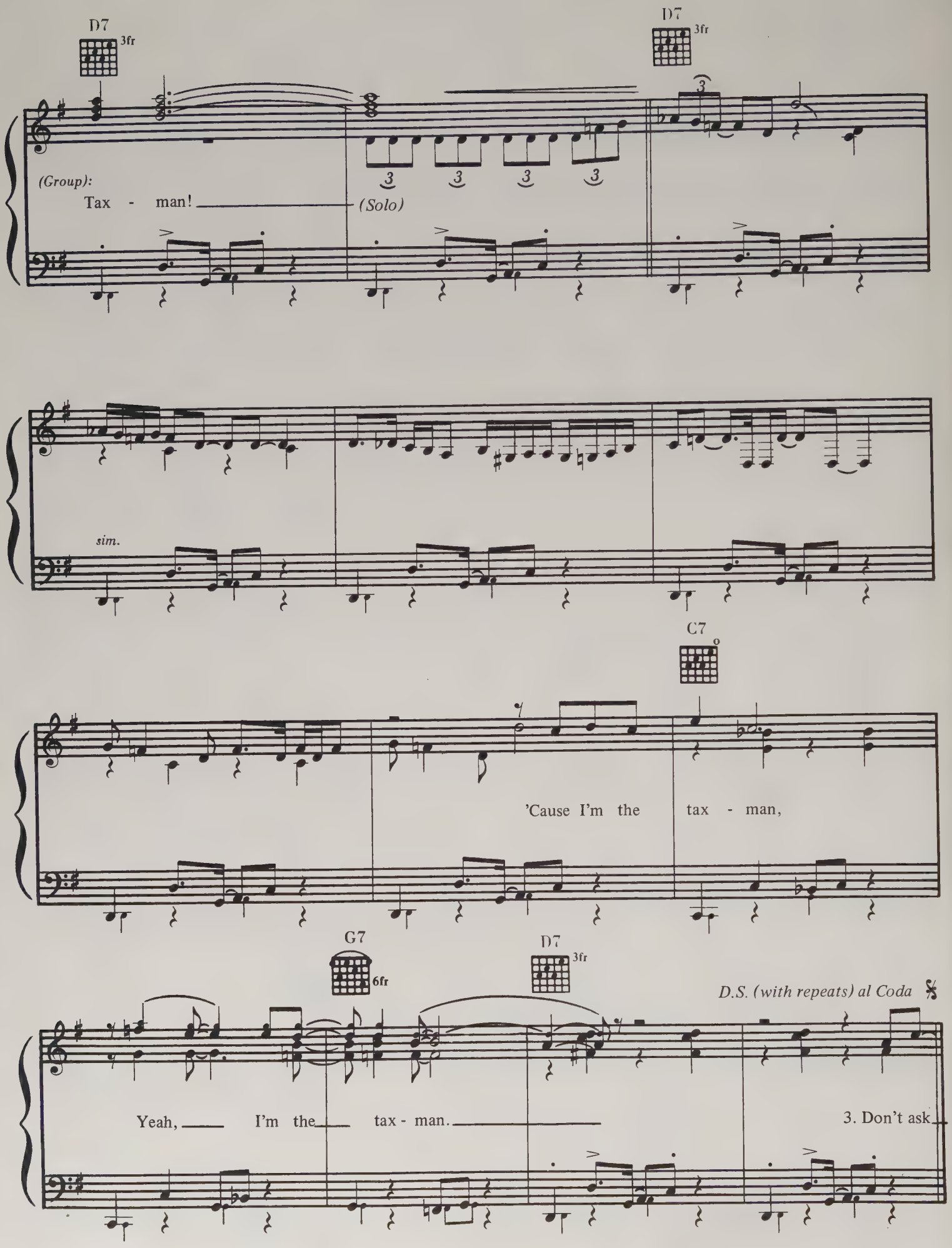
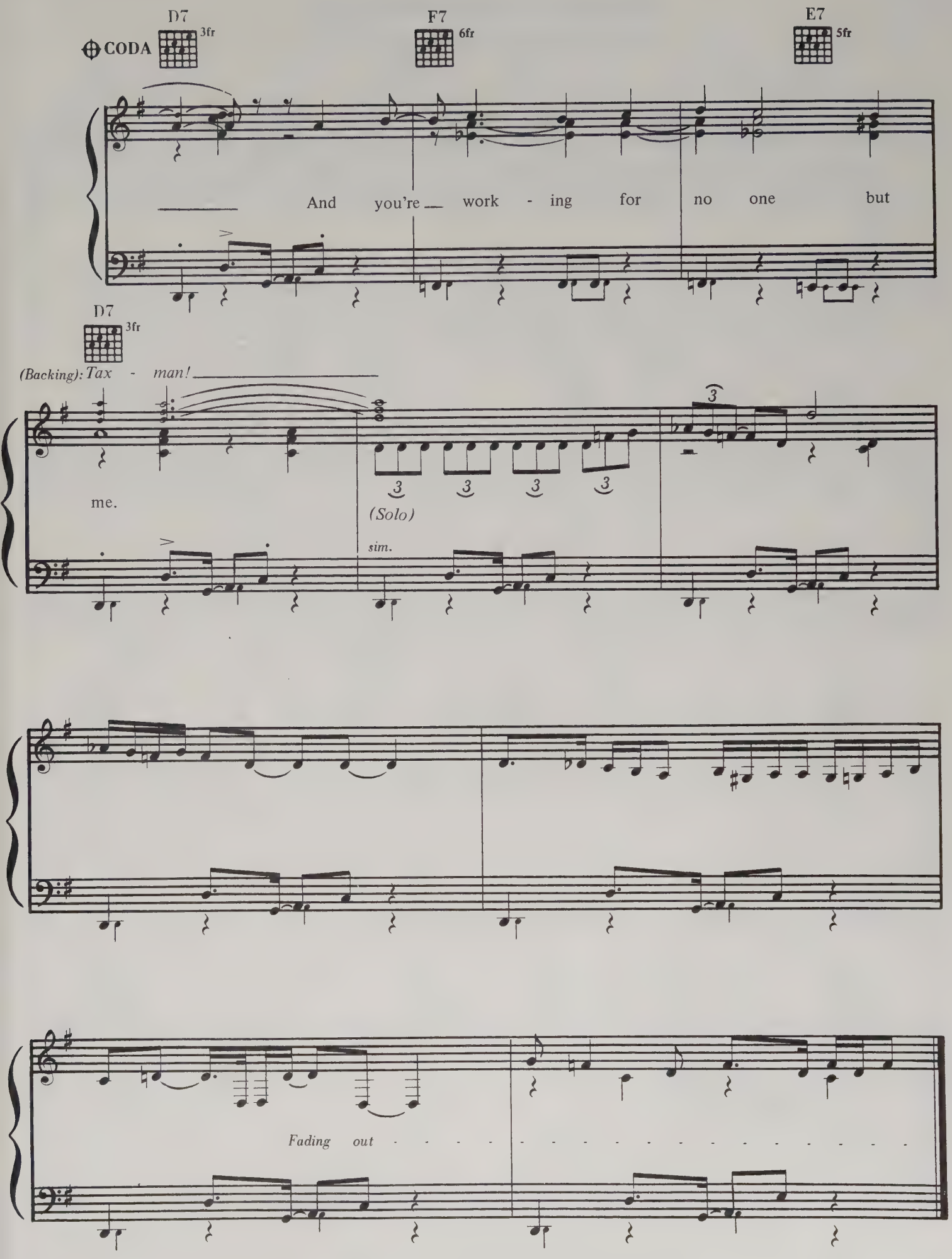
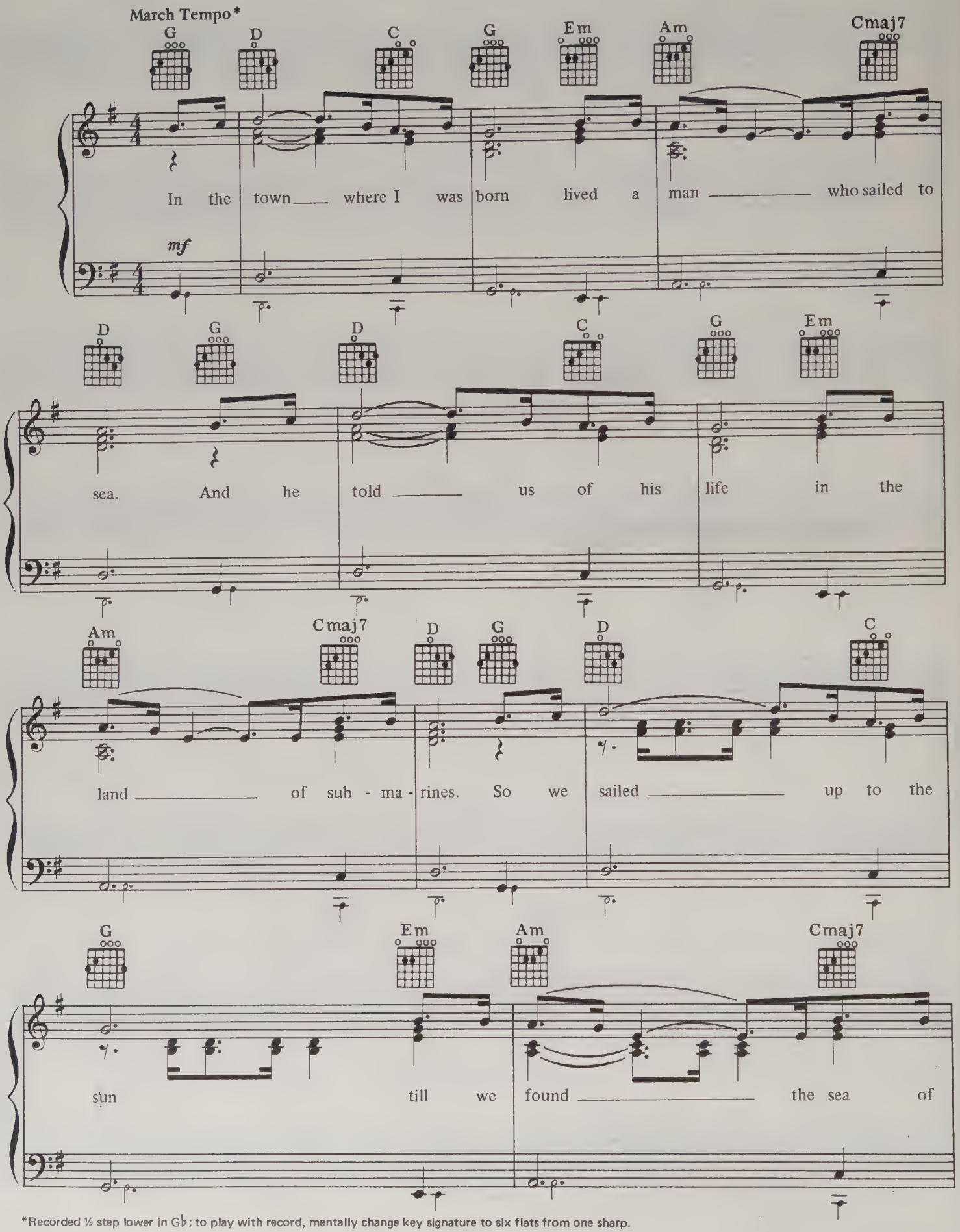

D7
3fr
1.3.
2.D7
3fr
(Backing): If you drive
2. Should five
4. Now my
— a car, — car; —
If you try — to sit, — sit; —
I'll tax — the street; —
I'll tax —
C7
D7
3fr
If you get — too cold, — cold; —
If you take —
— your seat; —
I'll tax — the heat; —
C7
D7/C
— a walk, — walk. —
I'll tax — your feet. —


D7
3fr
D7
3fr
(Group):
Tax - man!
(Solo)
sim.
C7
'Cause I'm the tax - man,
G7
6fr
D7
3fr
D.S. (with repeats) al Coda
Yeah, I'm the tax - man.
3. Don't ask


D7
3fr
CODA
F7
6fr
E7
5fr
And you're work - ing for no one but
D7
3fr
(Backing): Tax - man!
me.
(Solo)
sim.
Fading out

Yellow Submarine

By JOHN LENNON and PAUL McCARTNEY


March Tempo*
G D C G Em Am Cmaj7
In the town where I was born lived a man who sailed to
mf
D G D C G Em
sea. And he told us of his life in the
Am Cmaj7 D G D C
land of sub - ma - rines. So we sailed up to the
G Em Am Cmaj7
sun till we found the sea of

*Recorded ½ step lower in G♭; to play with record, mentally change key signature to six flats from one sharp.

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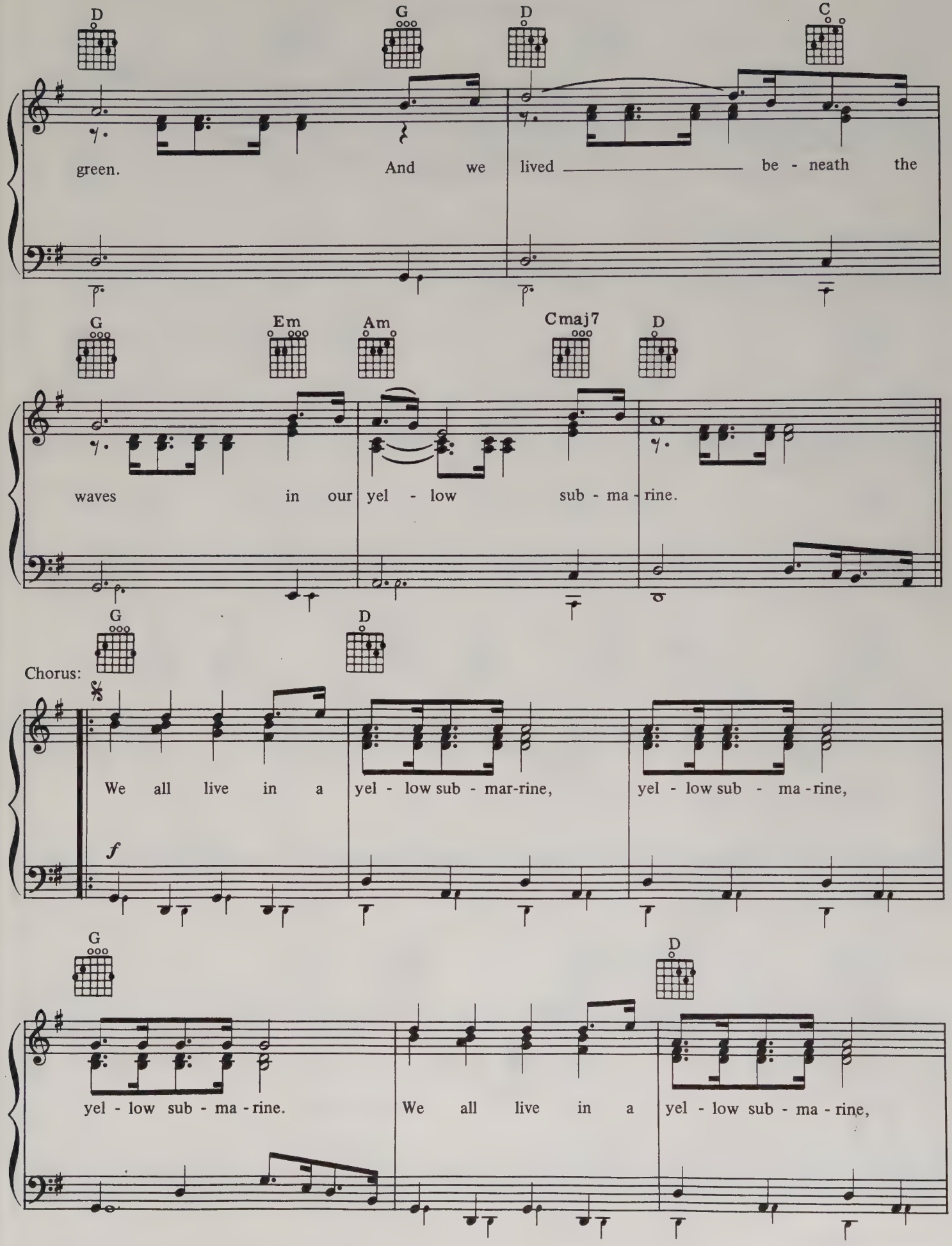
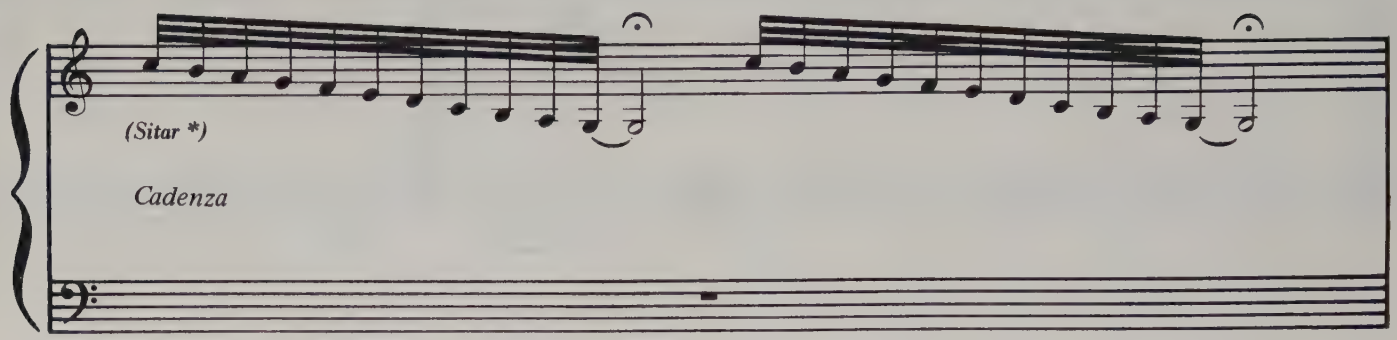

D
G
D
C
green. And we lived be - neath the
G
Em
Am
Cmaj7
D
waves in our yel - low sub - ma - rine.
G
D
Chorus:
We all live in a yel - low sub - mar-rine, yel - low sub - ma - rine,
f
G
D
yel - low sub - ma - rine. We all live in a yel - low sub - ma - rine,

*Short instrumental omitted.

Love You To

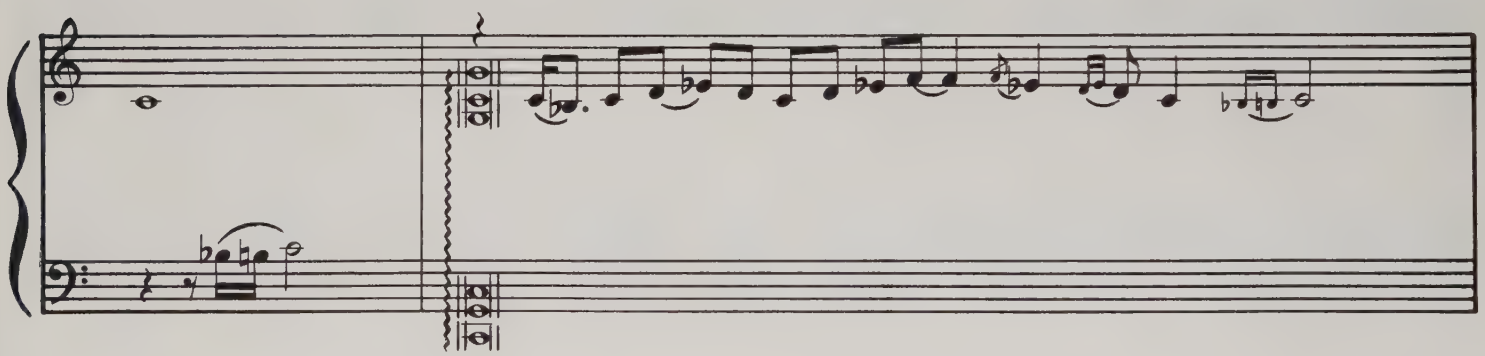
By GEORGE HARRISON

Freely (no chords)*

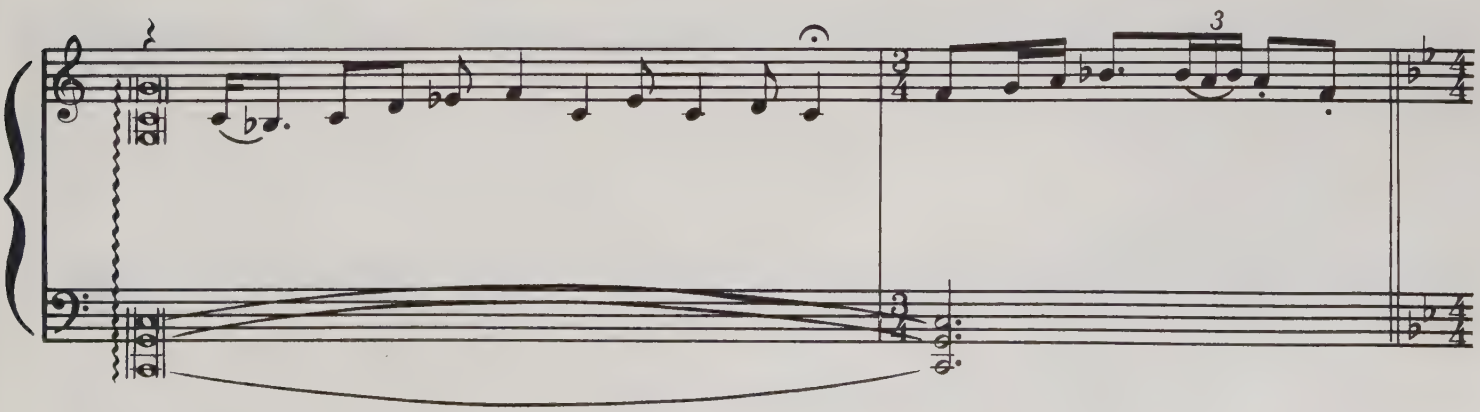


Piano: Sostenuto pedal throughout
Organ: Hold C and G pedal throughout

Slowly and freely



Moderately (strict tempo)



* *Guitar may imitate the sound of the sitar by using an open tuning, e.g. C G C G C C.*

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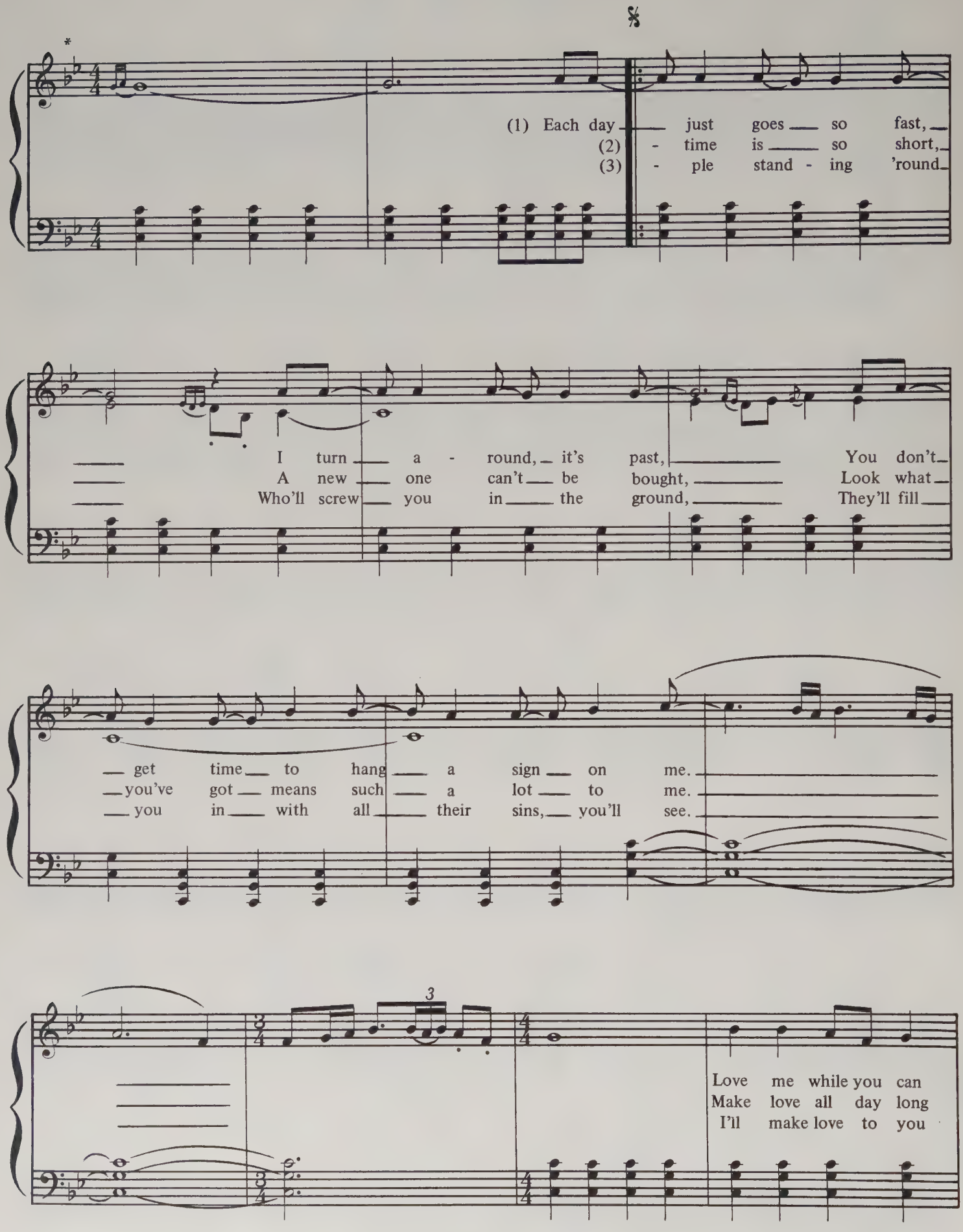
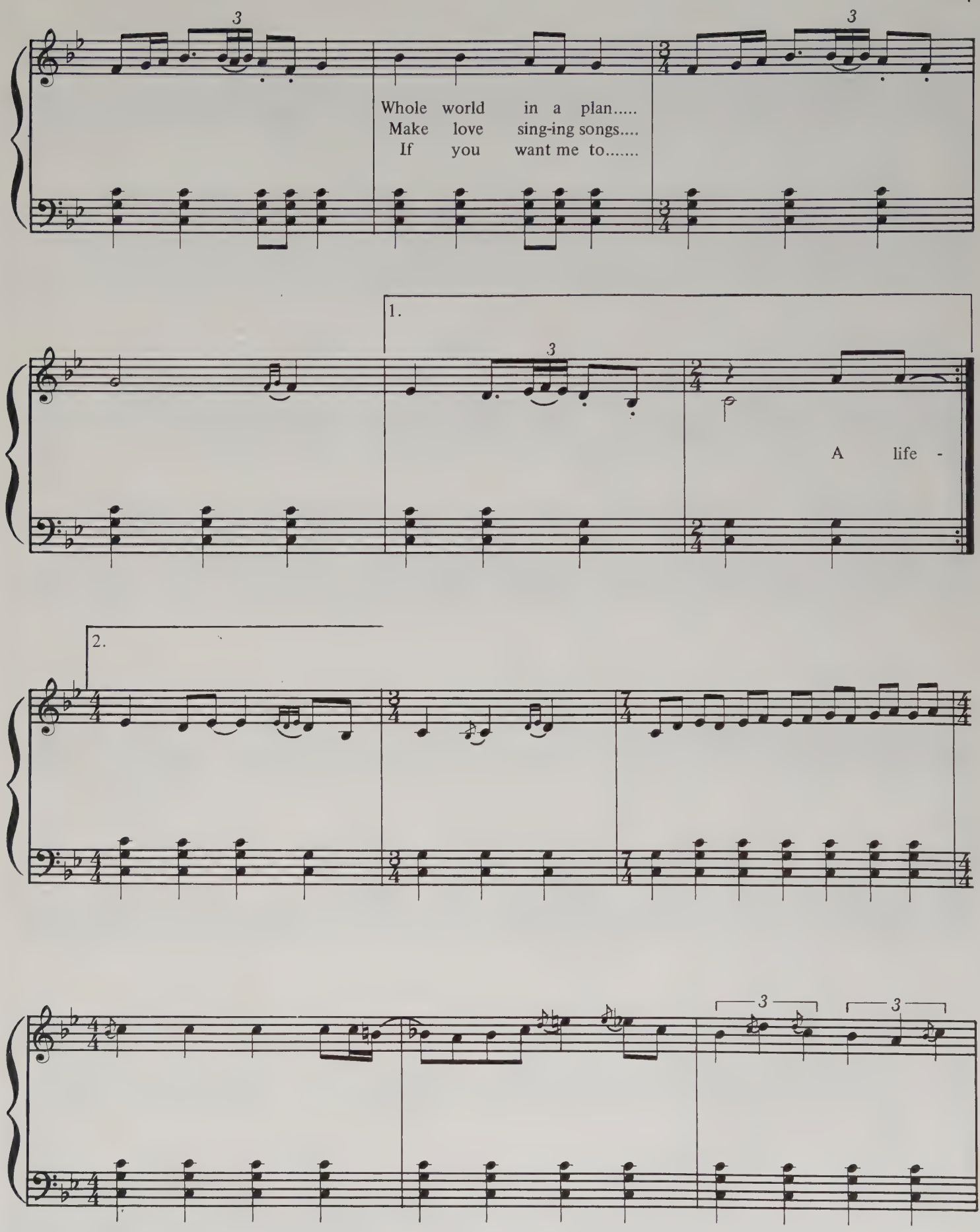

(1) Each day just goes so fast,
(2) - time is so short,
(3) - ple stand - ing 'round
I turn a - round, it's past, You don't
A new one can't be bought, Look what
Who'll screw you in the ground, They'll fill
get time to hang a sign on me.
you've got means such a lot to me.
you in with all their sins, you'll see.
Love me while you can
Make love all day long
I'll make love to you

* *Key signature represents Indian raga based on C corresponding to a transposed Dorian mode.*



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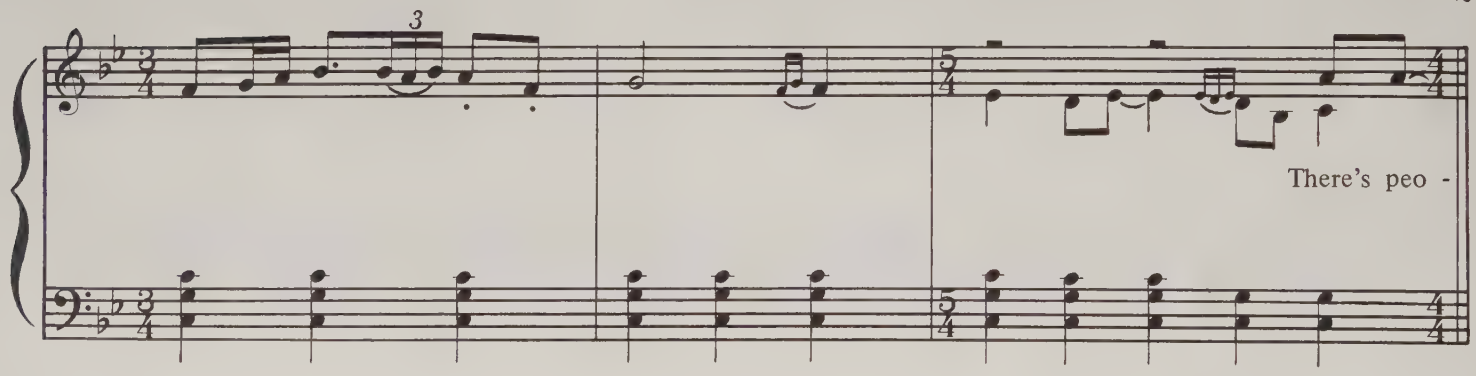
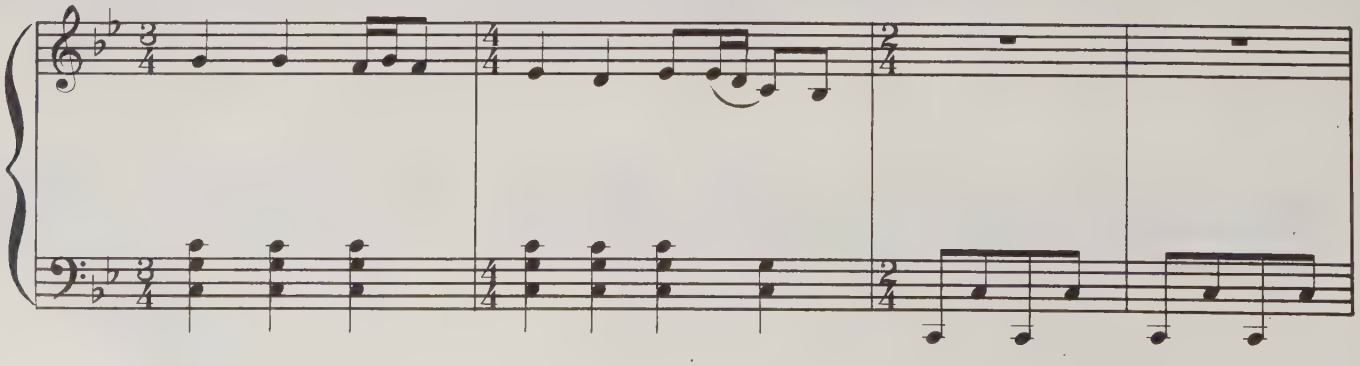
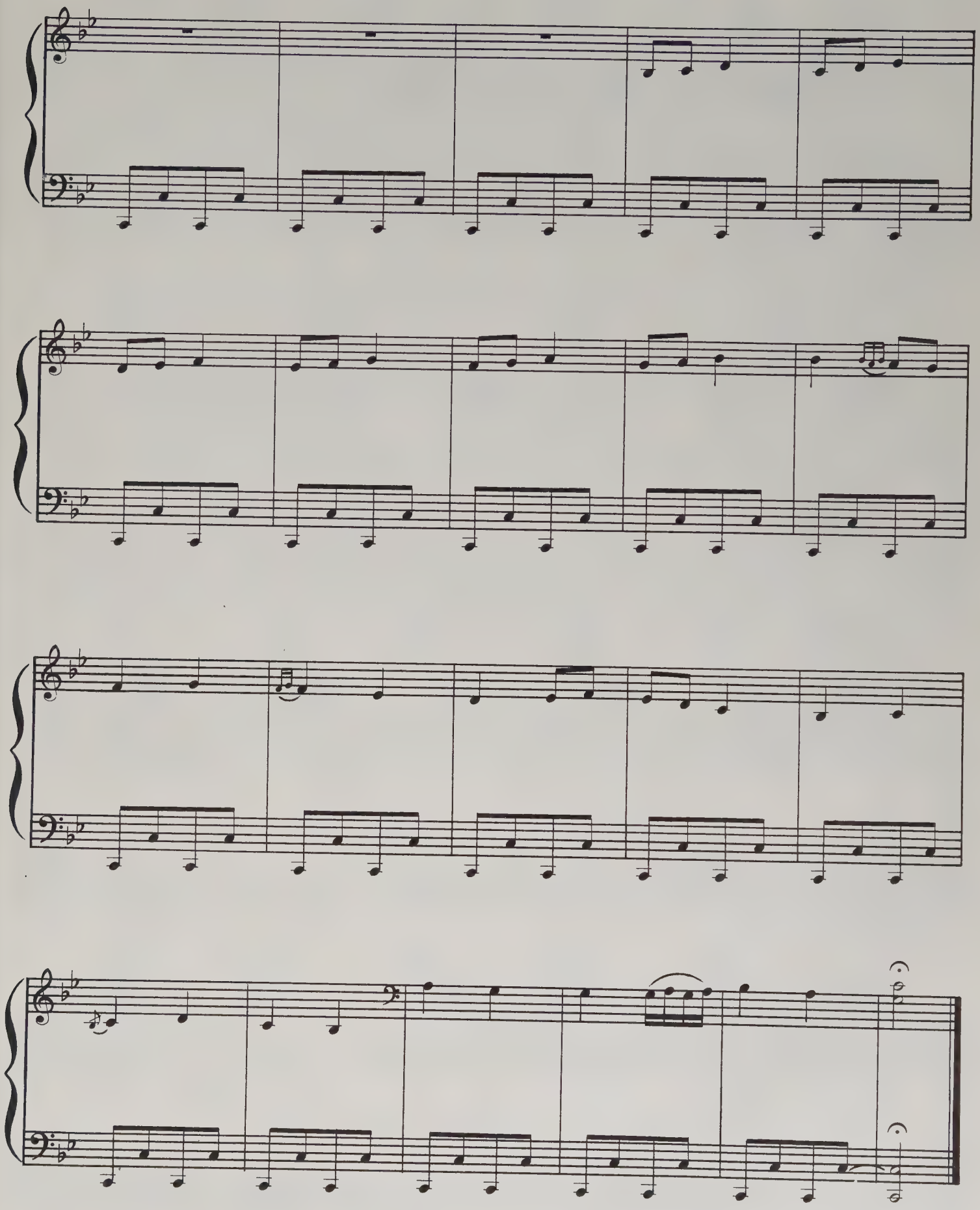
D.S. al Coda



⊕ CODA

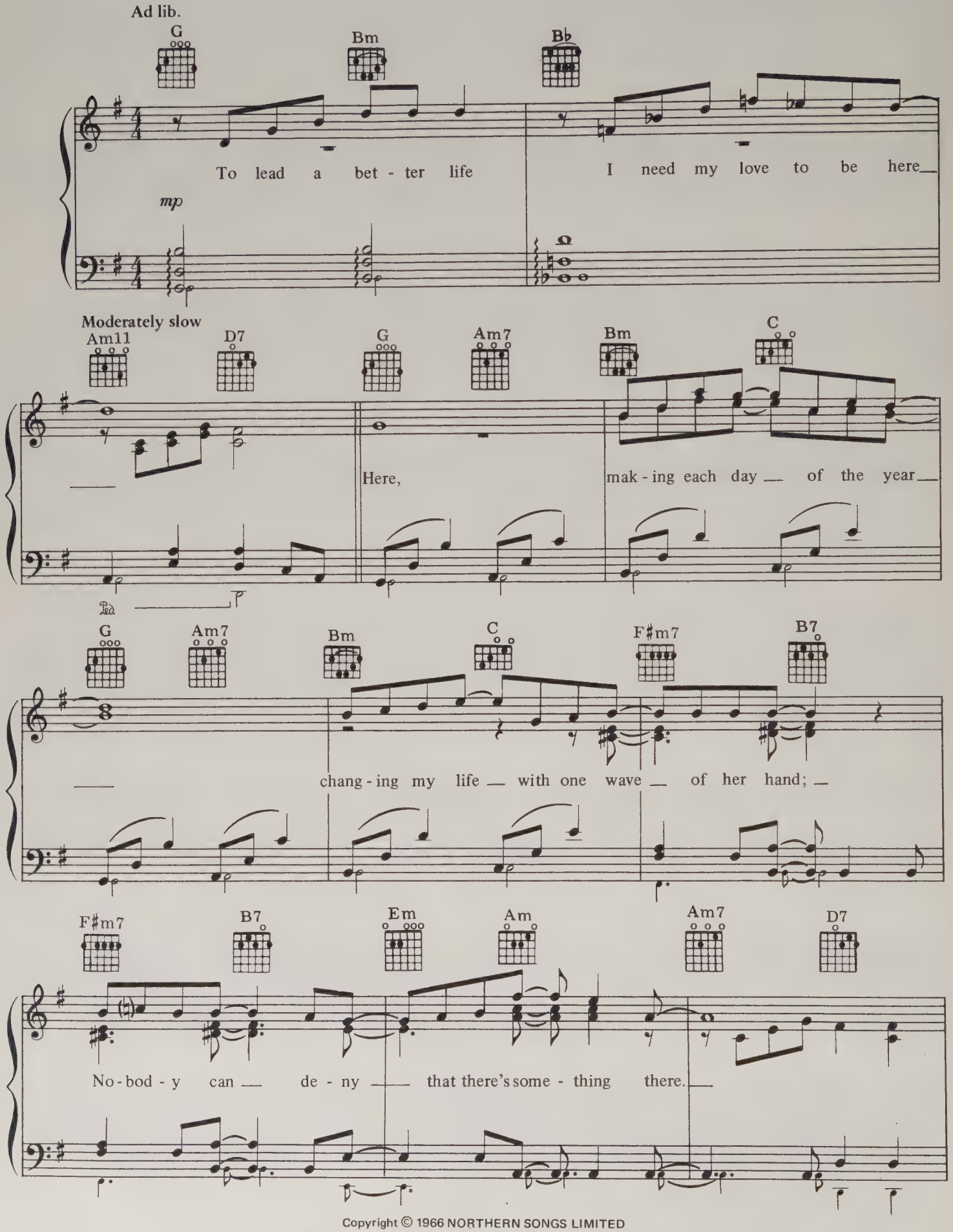
Faster





Here There And Everywhere

By JOHN LENNON and PAUL McCARTNEY



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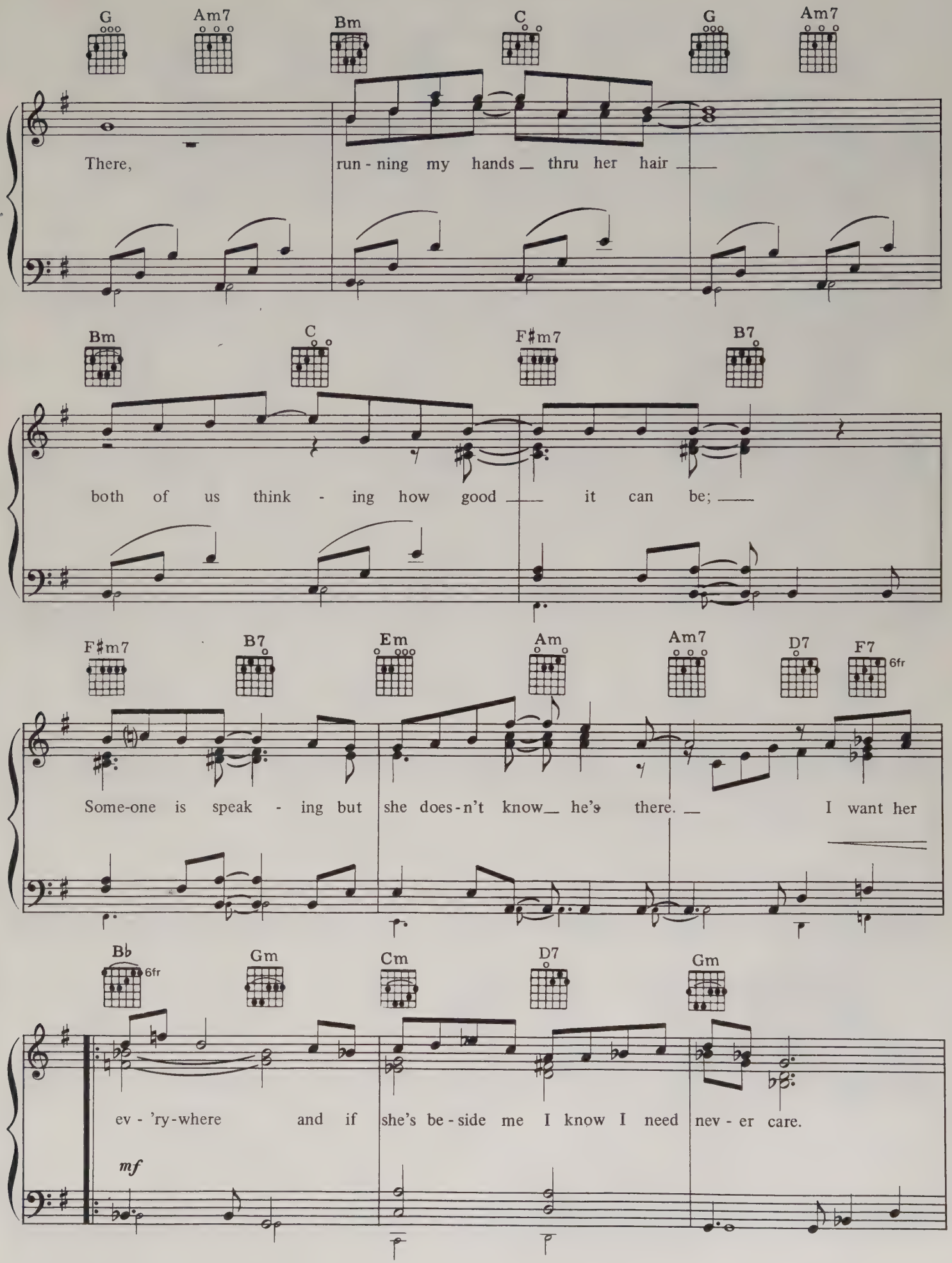
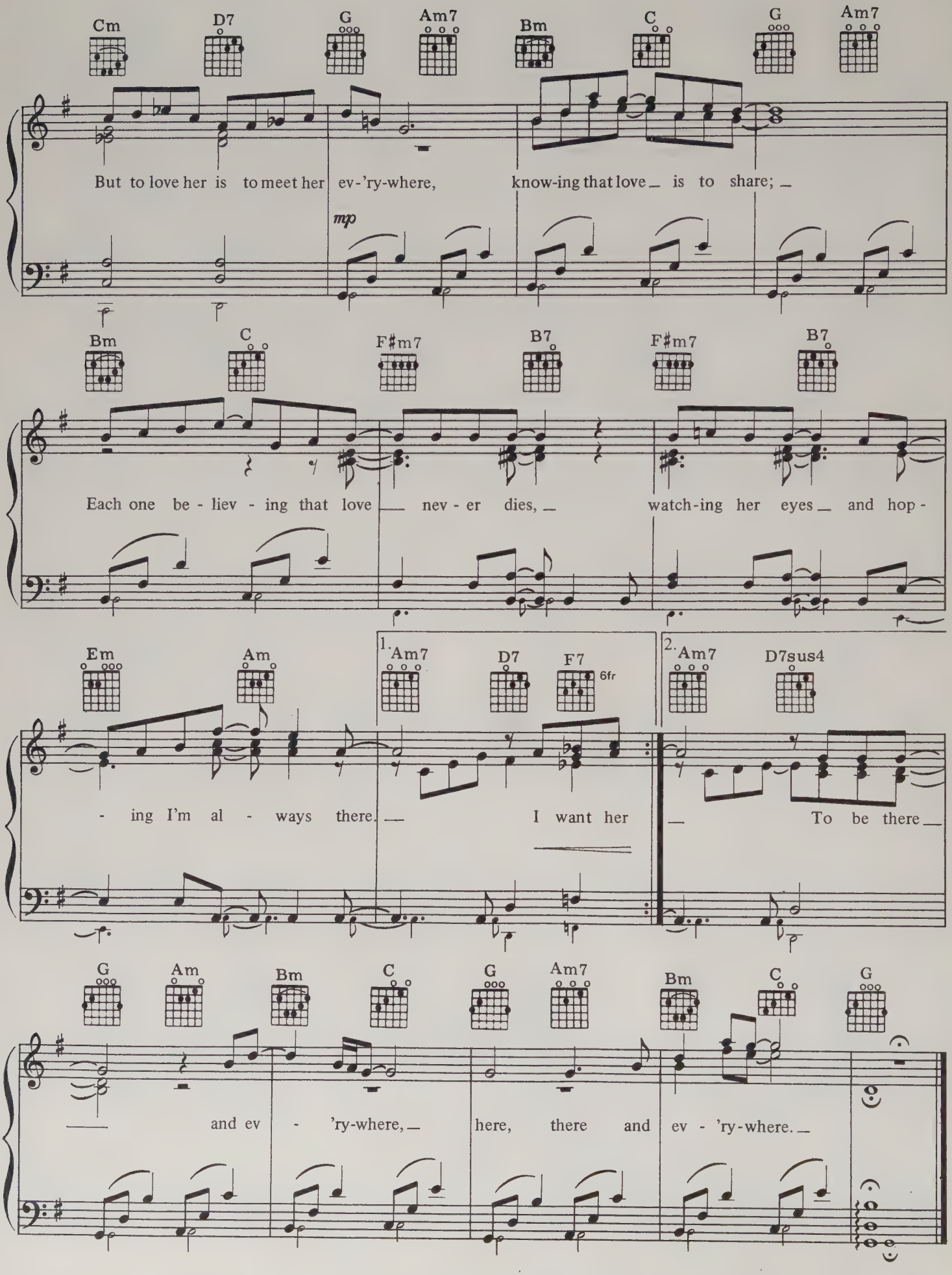
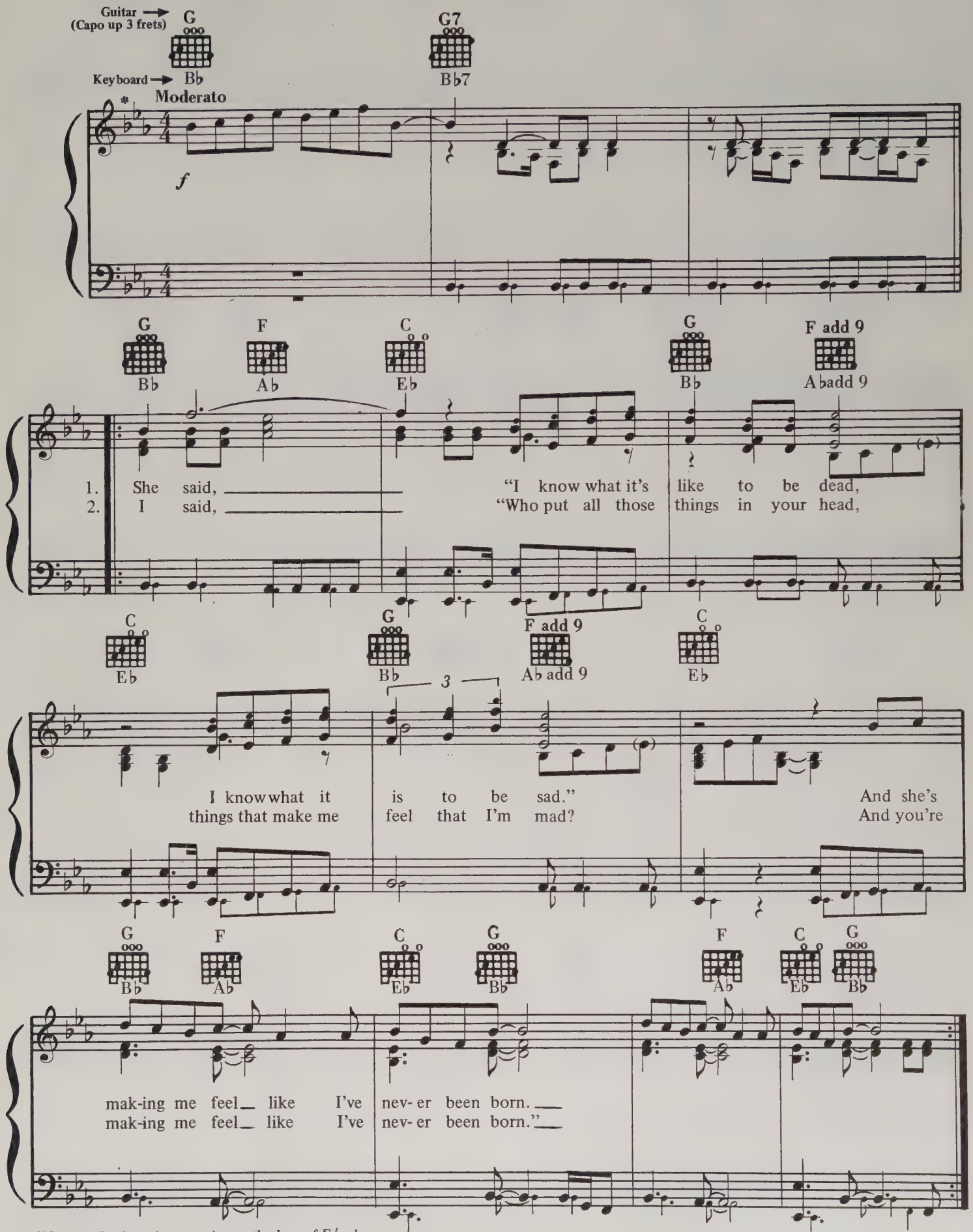

G
Am7
Bm
C
G
Am7
There,
run - ning my hands thru her hair
Bm
C
F♯m7
B7
both of us think - ing how good it can be;
F♯m7
B7
Em
Am
Am7
D7
F7
6fr
Some-one is speak - ing but she does-n't know he's there. I want her
B♭
6fr
Gm
Cm
D7
Gm
ev - 'ry-where and if she's be - side me I know I need nev - er care.
mf


Cm D7 G Am7 Bm C G Am7
But to love her is to meet her ev-'ry-where, know-ing that love is to share;
mp
Bm C F♯m7 B7 F♯m7 B7
Each one be - liev - ing that love nev - er dies, watch-ing her eyes and hop -
Em Am 1. Am7 D7 F7 6fr 2. Am7 D7sus4
- ing I'm al - ways there. I want her To be there
G Am Bm C G Am7 Bm C G
and ev - 'ry-where, here, there and ev - 'ry-where.

She Said She Said

By JOHN LENNON and PAUL McCARTNEY



**Note: 3 flat key signature is not the key of E♭, but rather a transposed mixolydian mode on B♭.*

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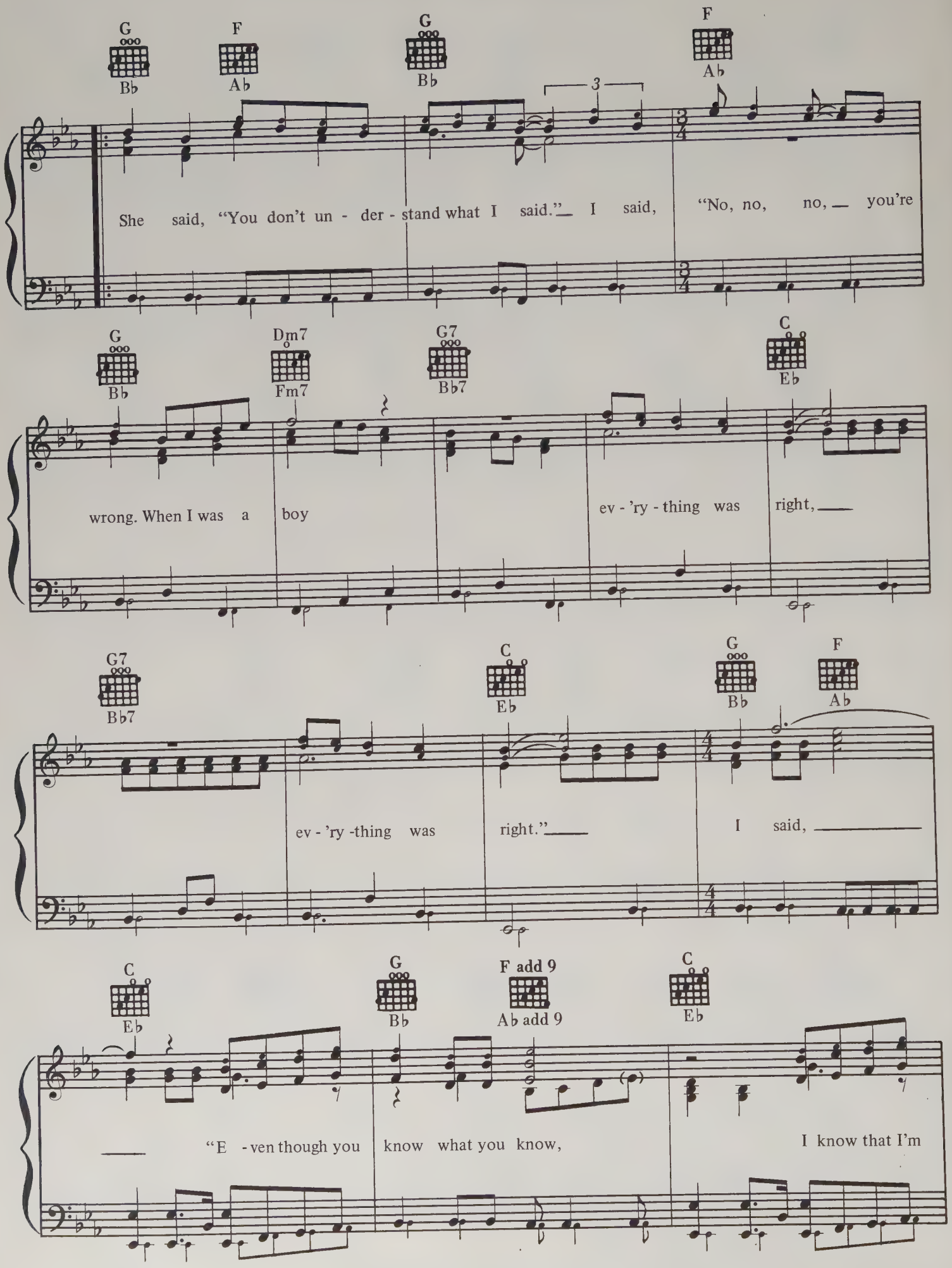
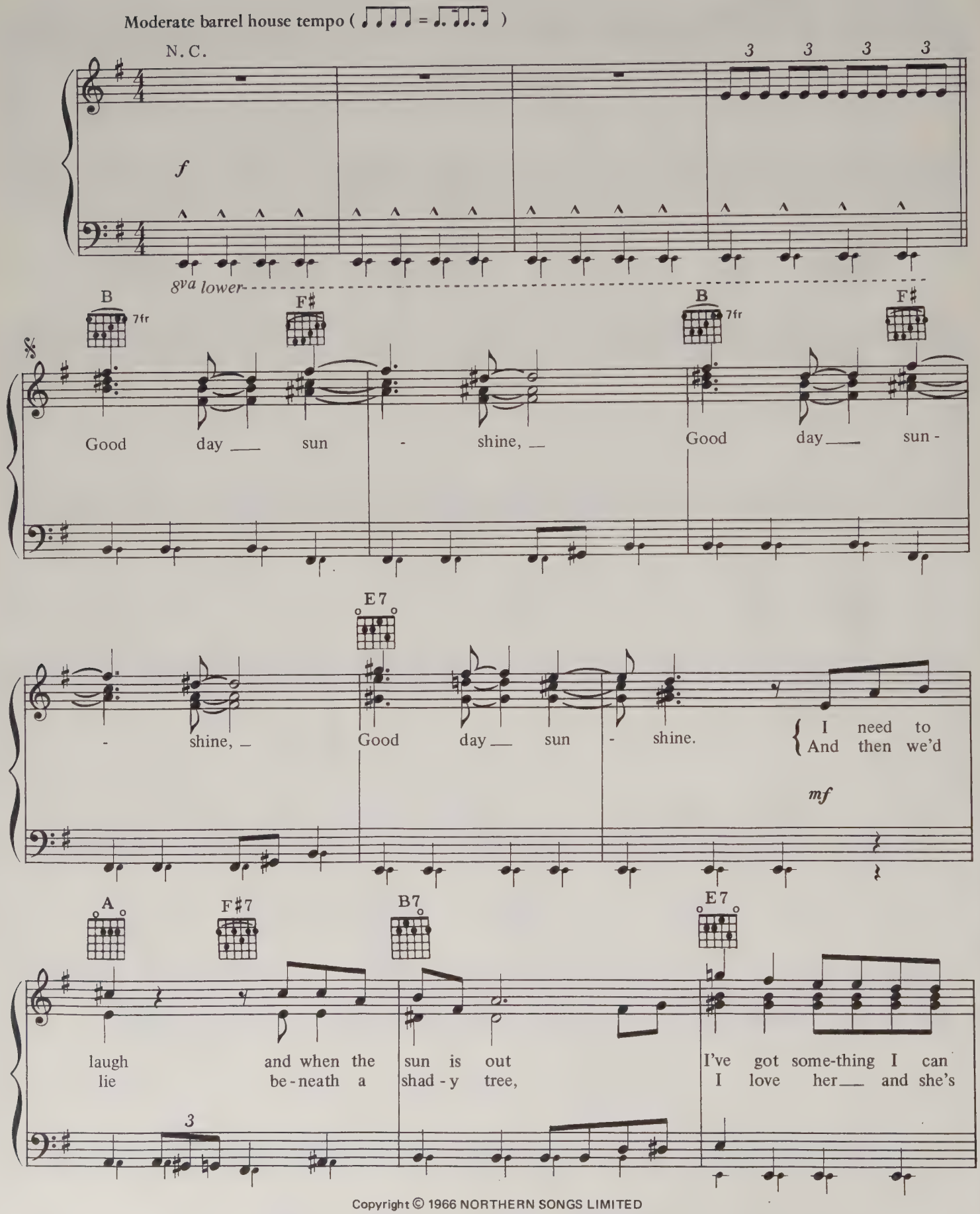

G
Bb
F
Ab
G
Bb
F
Ab
3
She said, "You don't un - der - stand what I said." I said, "No, no, no, you're
G
Bb
Dm7
Fm7
G7
Bb7
C
Eb
wrong. When I was a boy
ev - 'ry - thing was right,
G7
Bb7
C
Eb
G
Bb
F
Ab
ev - 'ry -thing was
right."
I said,
C
Eb
G
Bb
F add 9
Ab add 9
C
Eb
"E - ven though you
know what you know,
I know that I'm

G
B♭
F add 9
A♭ add 9
C
E♭
G
B♭
F
A♭
3
read - y to leave,
'Cause you're mak-ing me feel__ like I've
C
E♭
G
B♭
F
A♭
C
E♭
G
B♭
nev - er been born."
G7
B♭7
She said,
"I know what it's
like to be dead,
(She said,)
("I know what it's
Repeat and Fade
3
3
I know what it
is to be sad."
"I know what it's
like to be dead,)
(I know what it
is to be sad.")

Good Day Sunshine

By JOHN LENNON and PAUL McCARTNEY



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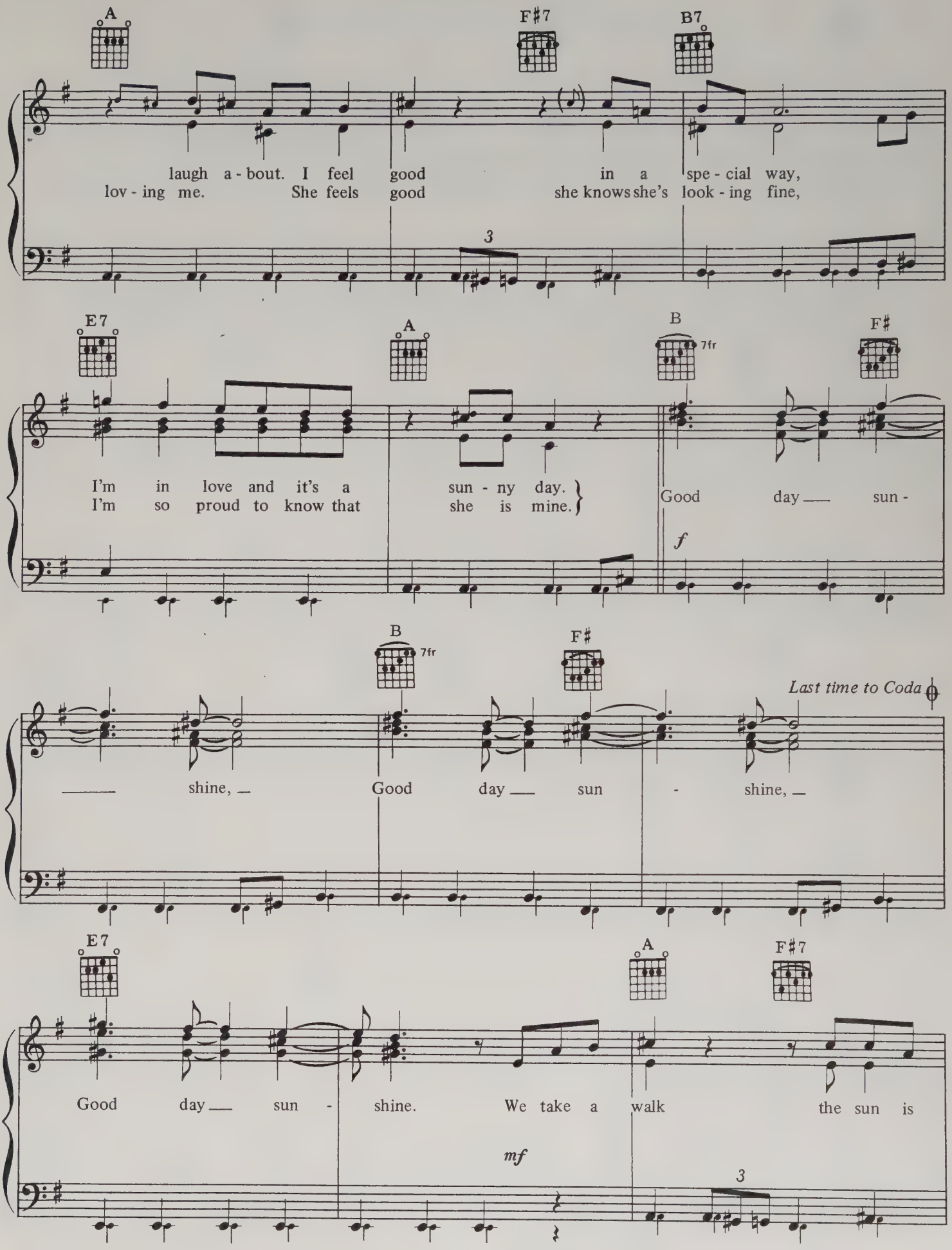
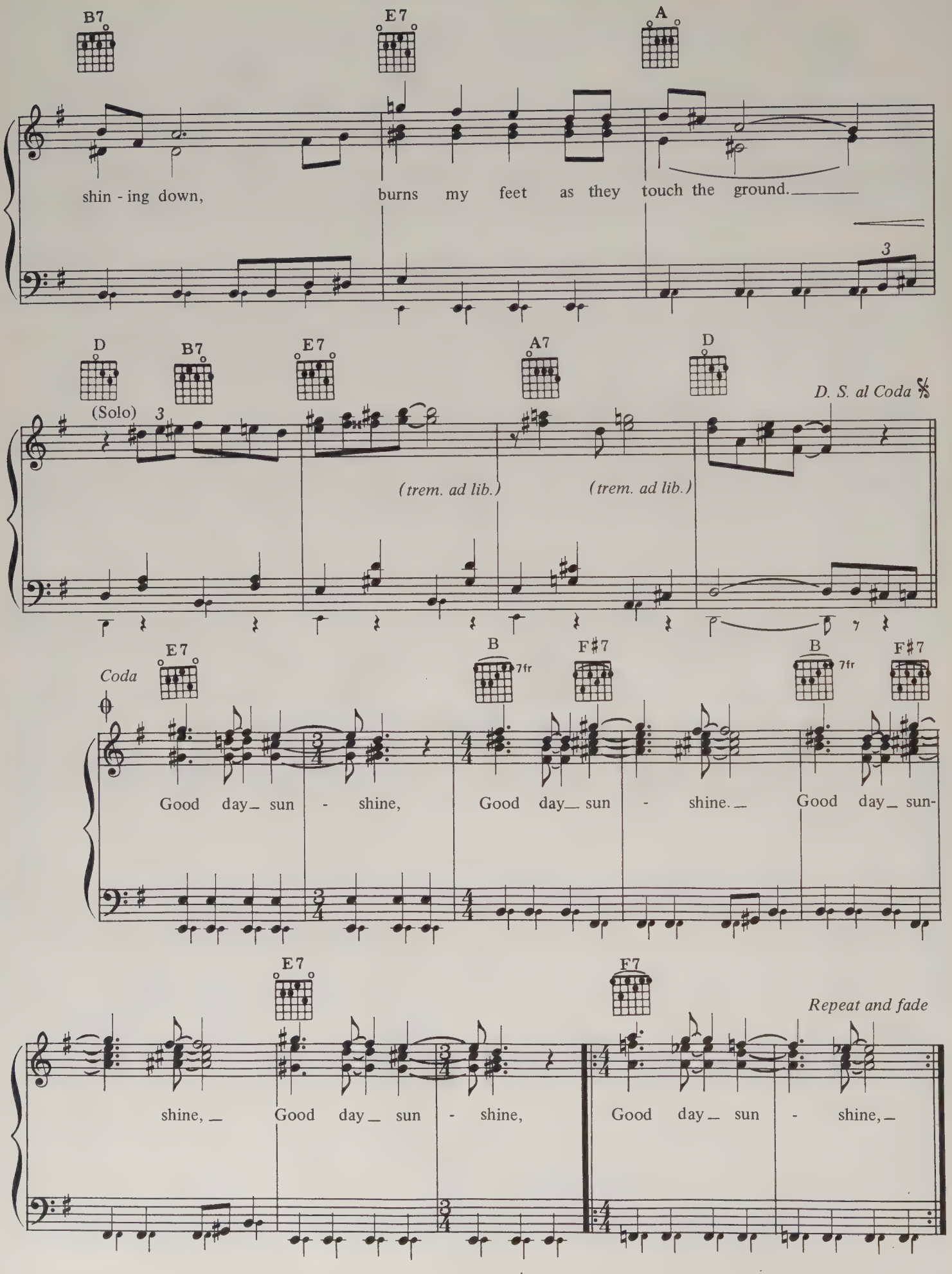
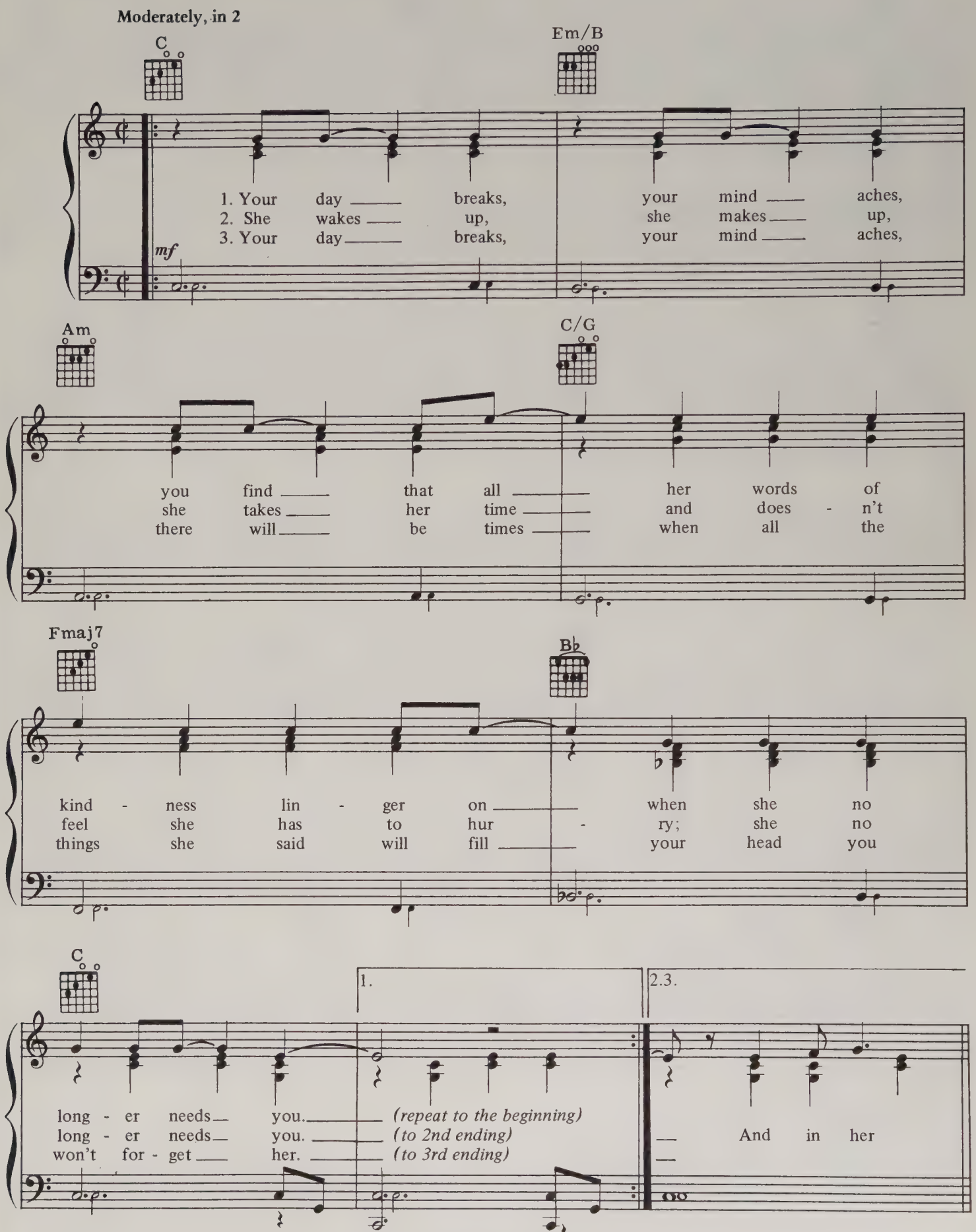

A
F♯7
B7
laugh a - bout. I feel good in a spe - cial way,
lov - ing me. She feels good she knows she's look - ing fine,
3
E7
A
B
7fr
F♯
I'm in love and it's a sun - ny day.
I'm so proud to know that she is mine.
Good day ___ sun -
f
B
7fr
F♯
Last time to Coda
___ shine, _ Good day ___ sun - shine, _
E7
A
F♯7
Good day ___ sun - shine. We take a walk the sun is
mf
3


B7
E7
A
shin - ing down,
burns my feet as they touch the ground.
3
D
B7
E7
A7
D
(Solo)
3
D. S. al Coda
(trem. ad lib.)
(trem. ad lib.)
Coda
E7
B
7fr
F♯7
B
7fr
F♯7
Good day_ sun - shine,
Good day_ sun - shine._
Good day_ sun-
E7
F7
Repeat and fade
shine,_
Good day_ sun - shine,
Good day_ sun - shine,_

For No One

By JOHN LENNON and PAUL McCARTNEY


Moderately, in 2
C
Em/B
1. Your day breaks, your mind aches,
2. She wakes up, she makes up,
3. Your day breaks, your mind aches,
mf
Am
C/G
you find that all her words of
she takes her time and does - n't
there will be times when all the
Fmaj7
B♭
kind - ness lin - ger on when she no
feel she has to hur - ry; she no
things she said will fill your head you
C
1.
2.3.
long - er needs you. (repeat to the beginning)
long - er needs you. (to 2nd ending)
won't for - get her. (to 3rd ending)
And in her

*Recorded ½ step lower, in C ♭ major. To play with record, mentally add seven flats to key signature.

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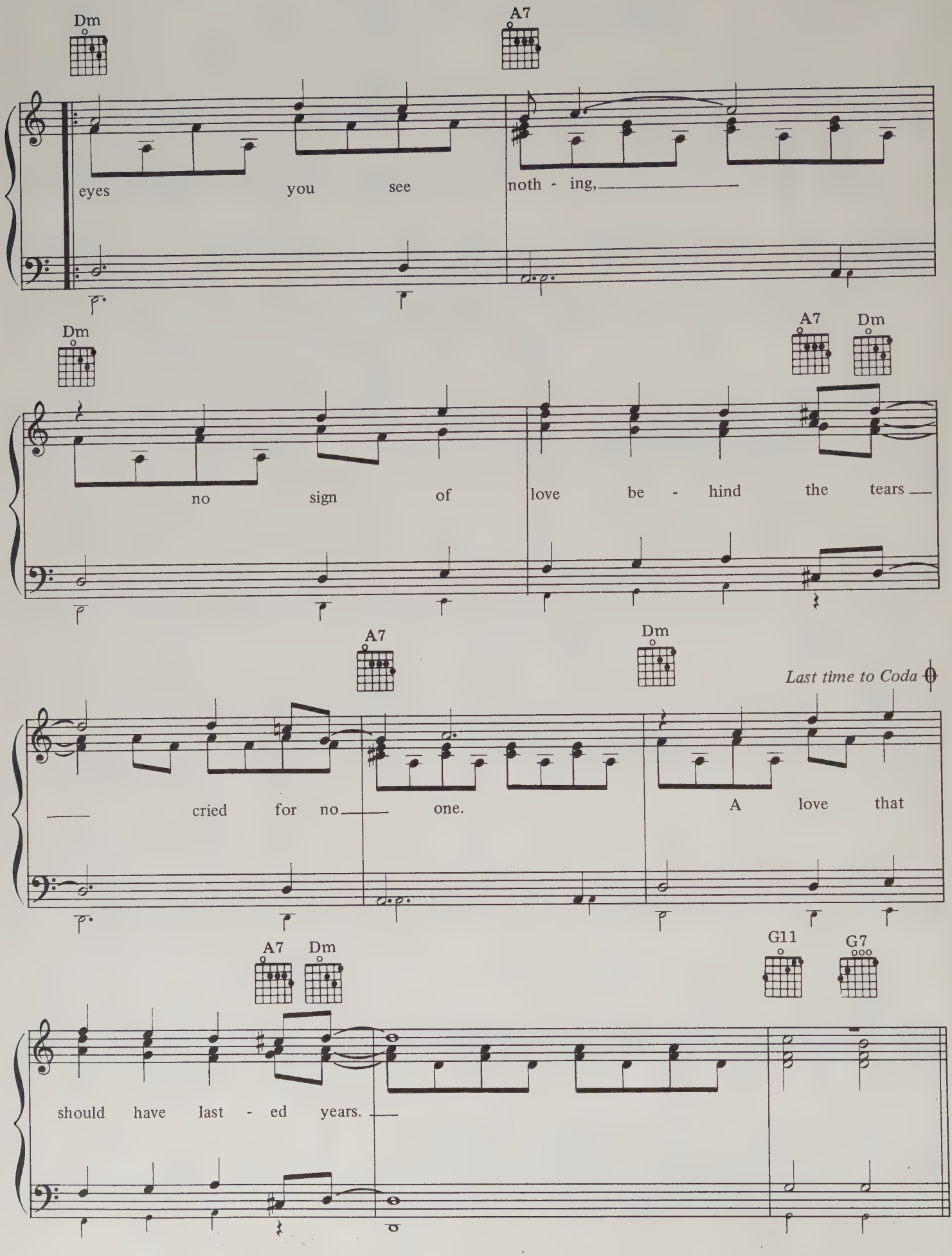
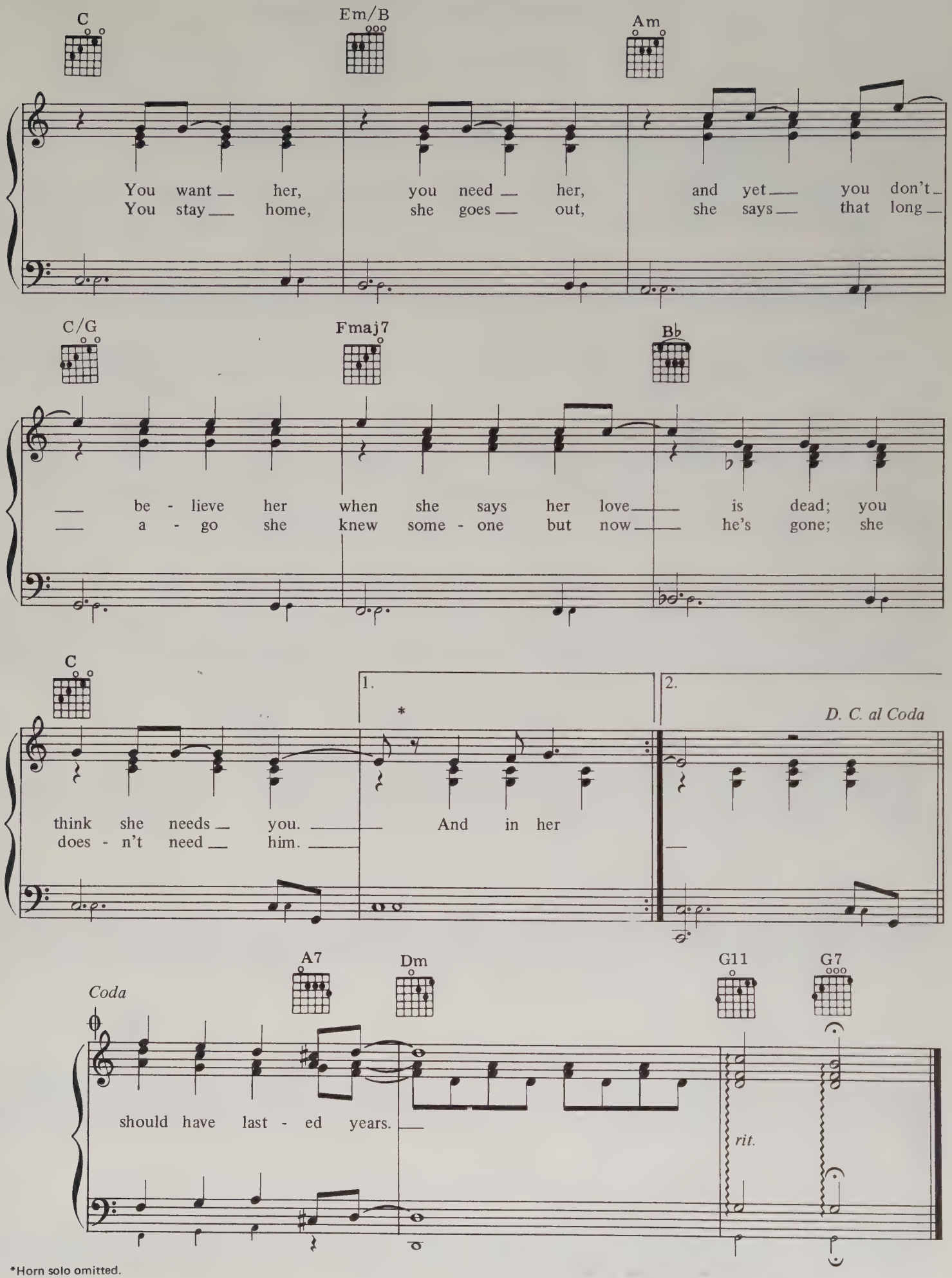

Dm
A7
eyes you see noth - ing,
Dm
A7 Dm
no sign of love be - hind the tears
A7
Dm
Last time to Coda
cried for no one. A love that
A7 Dm
G11 G7
should have last - ed years.



*Horn solo omitted.

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I Want To Tell You

By GEORGE HARRISON

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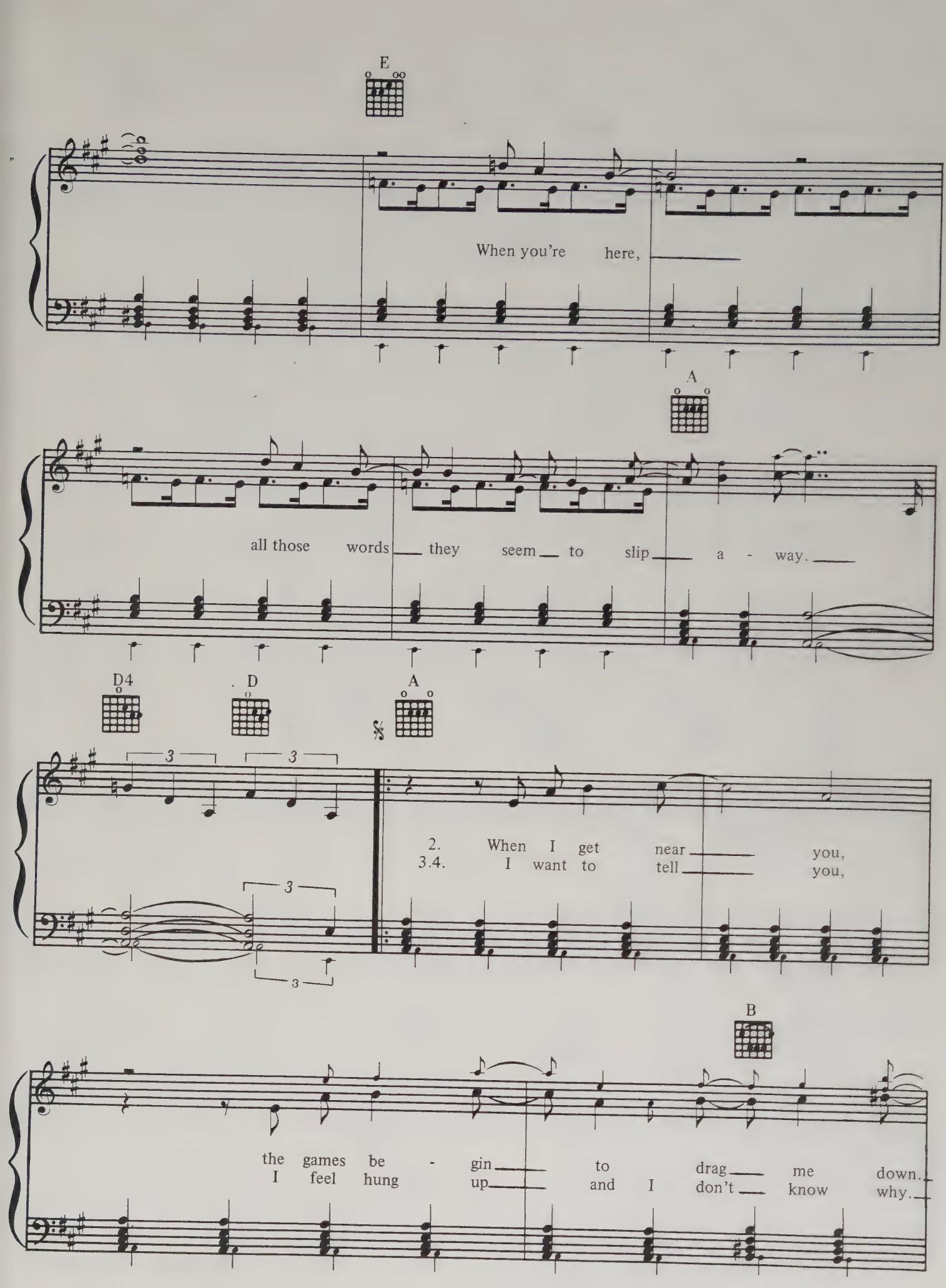
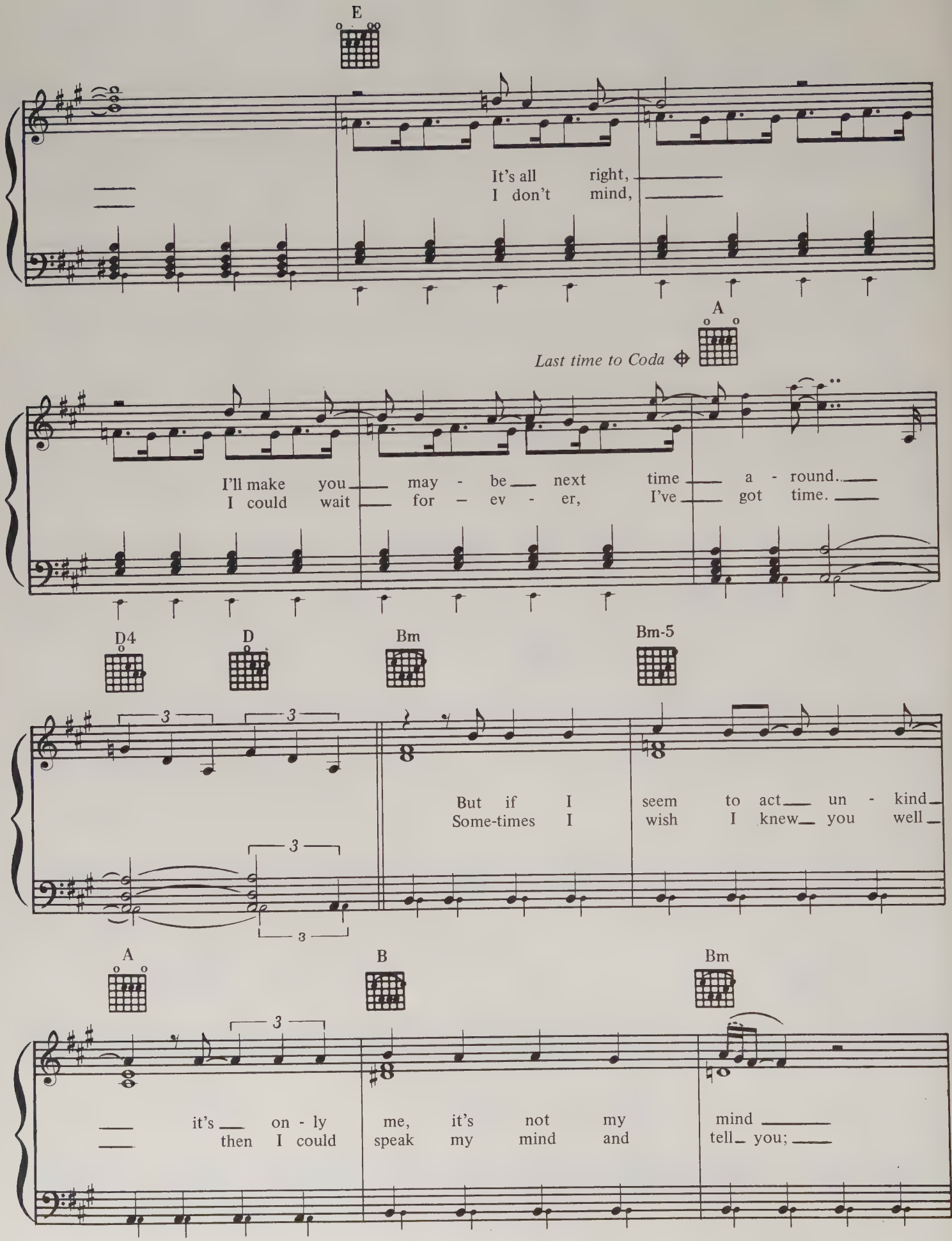
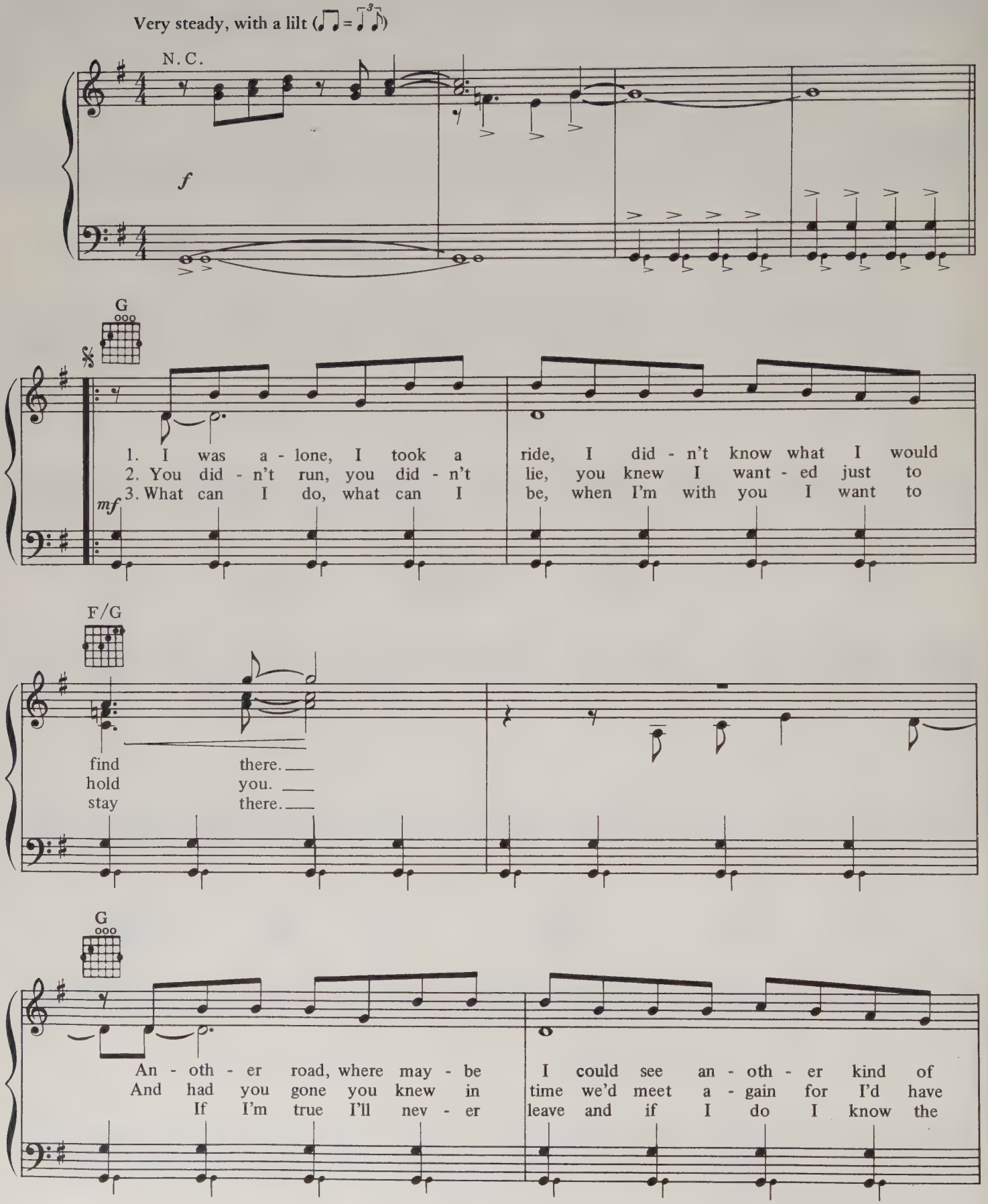

E
When you're here,
A
all those words they seem to slip a - way.
D4
D
A
2. When I get near you,
3.4. I want to tell you,
B
the games be - gin to drag me down.
I feel hung up and I don't know why.


E
It's all right,
I don't mind,
A
Last time to Coda
I'll make you may - be next time a - round.
I could wait for – ev - er, I've got time.
D4
D
Bm
Bm-5
But if I seem to act un - kind
Some-times I wish I knew you well
A
B
Bm
it's on - ly me, it's not my mind
then I could speak my mind and tell you;

Bm-5
A
A4
N.C.
After repeat, D.S. al Coda
that is con - fus - ing things.
may - be you'd un - der - stand.
A
D4
D
CODA
got time,
A
D4
D
A
I've got time.
D4
D
A
D4
D
Repeat last 2 bars and Fade

Got To Get You Into My Life

By JOHN LENNON and PAUL McCARTNEY


Very steady, with a lilt (♩♩ = ♩³♪)
N. C.
f
G
1. I was a - lone, I took a ride, I did - n't know what I would
2. You did - n't run, you did - n't lie, you knew I want - ed just to
3. What can I do, what can I be, when I'm with you I want to
mf
F/G
find there.
hold you.
stay there.
G
An - oth - er road, where may - be I could see an - oth - er kind of
And had you gone you knew in time we'd meet a - gain for I'd have
If I'm true I'll nev - er leave and if I do I know the

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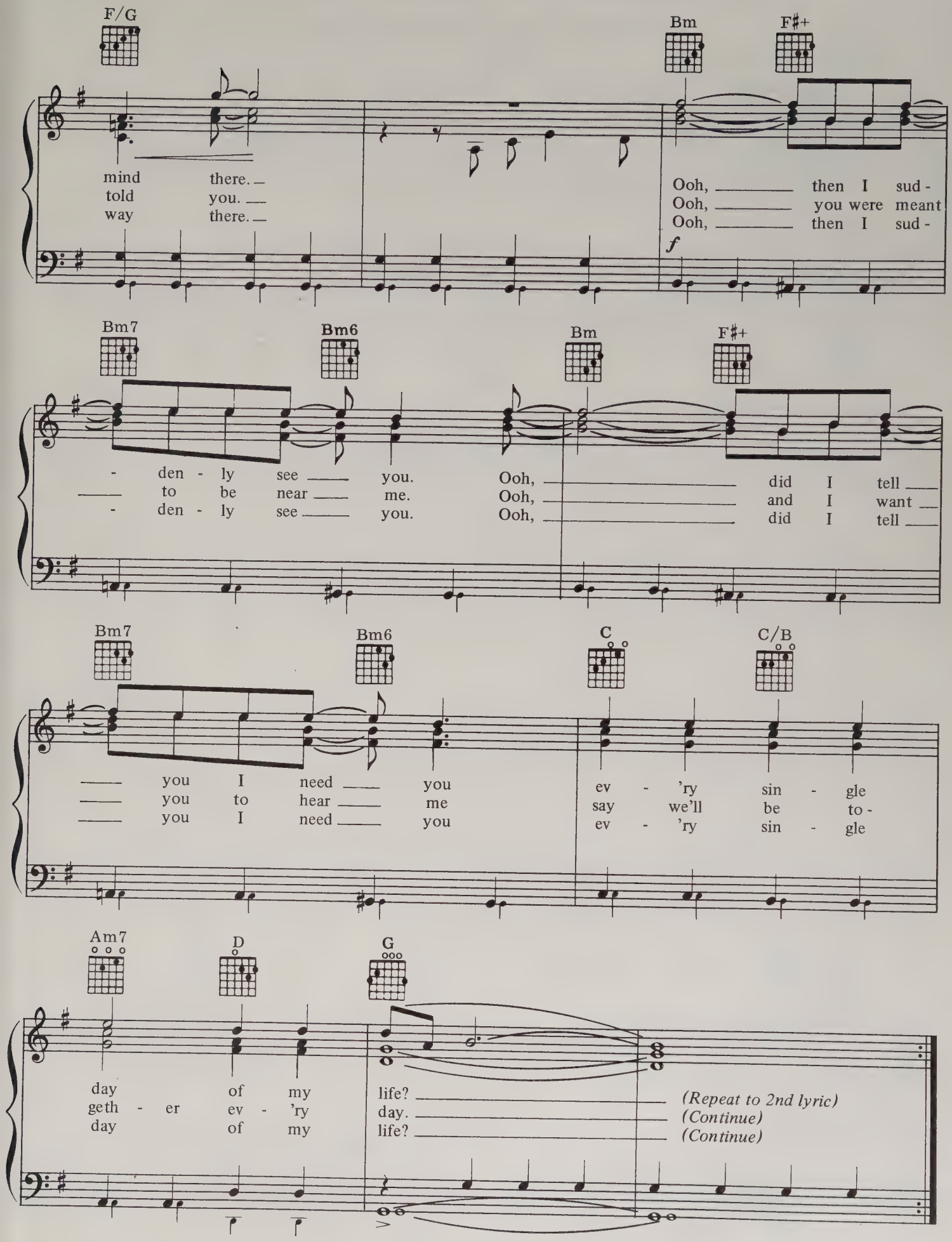
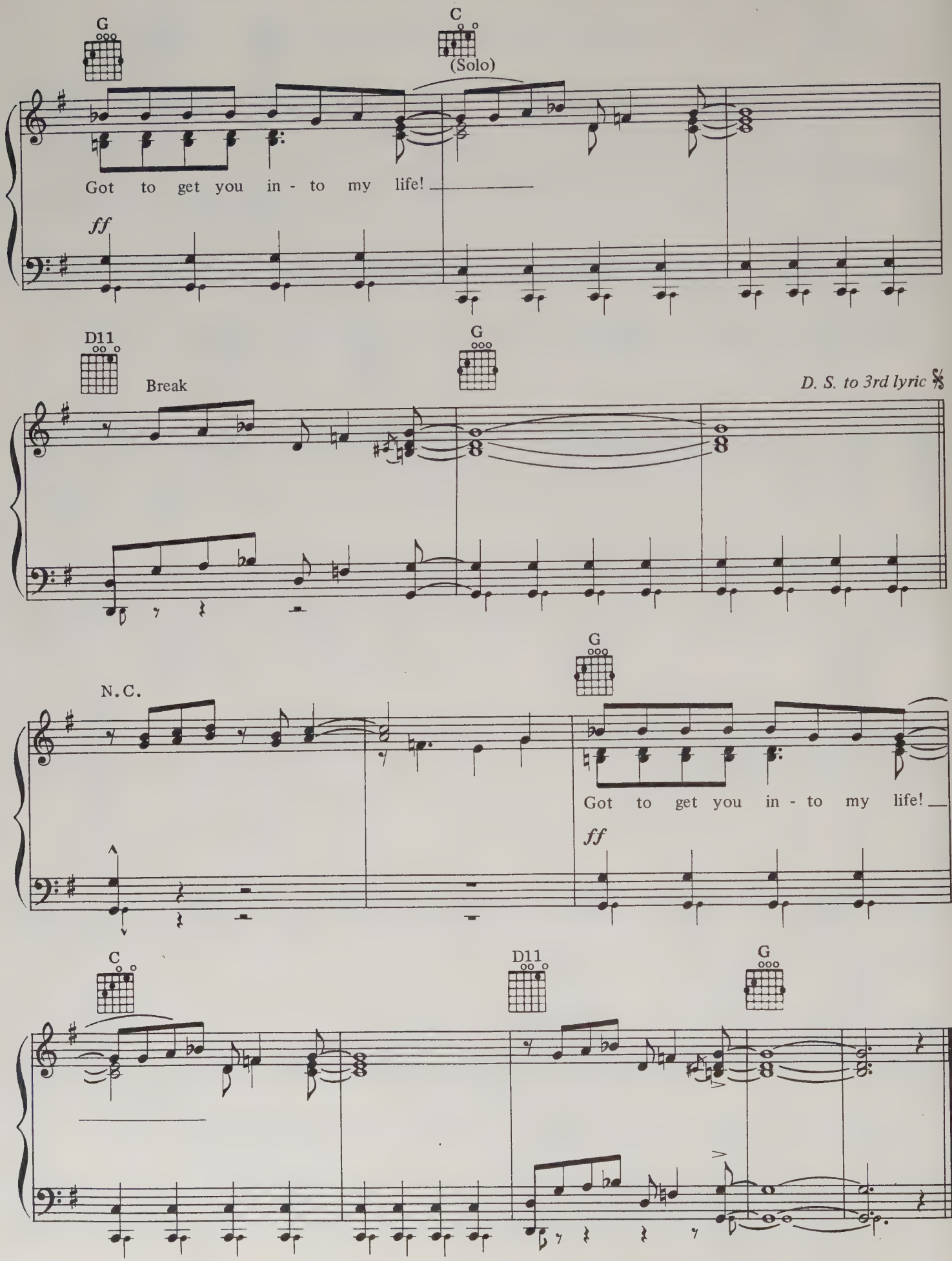

F/G
Bm
F♯+
mind there.
told you.
way there.
Ooh, then I sud-
Ooh, you were meant
Ooh, then I sud-
f
Bm7
Bm6
Bm
F♯+
- den - ly see you.
to be near me.
- den - ly see you.
Ooh, did I tell
Ooh, and I want
Ooh, did I tell
Bm7
Bm6
C
C/B
you I need you
you to hear me
you I need you
ev - 'ry sin - gle
say we'll be to -
ev - 'ry sin - gle
Am7
D
G
day of my
geth - er ev - 'ry
day of my
life?
day.
life?
(Repeat to 2nd lyric)
(Continue)
(Continue)


G
C
(Solo)
Got to get you in - to my life!
ff
D11
G
Break
D. S. to 3rd lyric
N.C.
G
Got to get you in - to my life!
ff
C
D11
G

Tomorrow Never Knows

By JOHN LENNON and PAUL McCARTNEY

Moderato
N.C.
a tempo
Very freely
(Drum pattern continues throughout piece)
Turn off
(Sitar)
(Organ: Hold C pedal throughout)
C
(Drums)
— your mind, — re - lax — and float — down - stream; — It is not
— is all, — that love — is ev - 'ry - one; — It is
Gm7/C
dy - ing, — it is not dy - ing. — Lay down
know - ing, — it is know - ing. — That ig -
C
Gm7/C
— all thoughts, — sur - ren - der to the void; — It is shin - ing,
nor - ance — and hate may mourn the dead, — It is be - liev ing,

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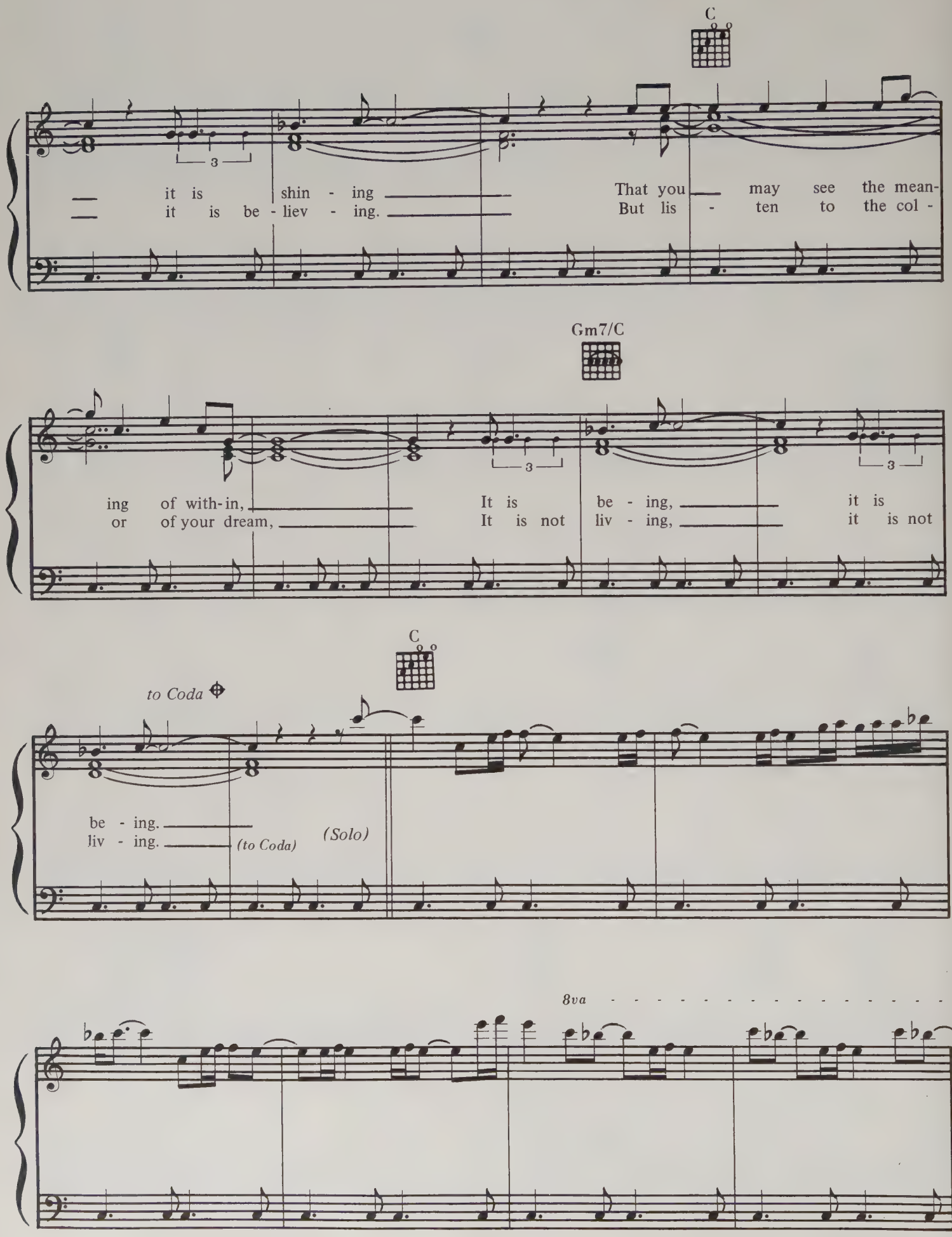
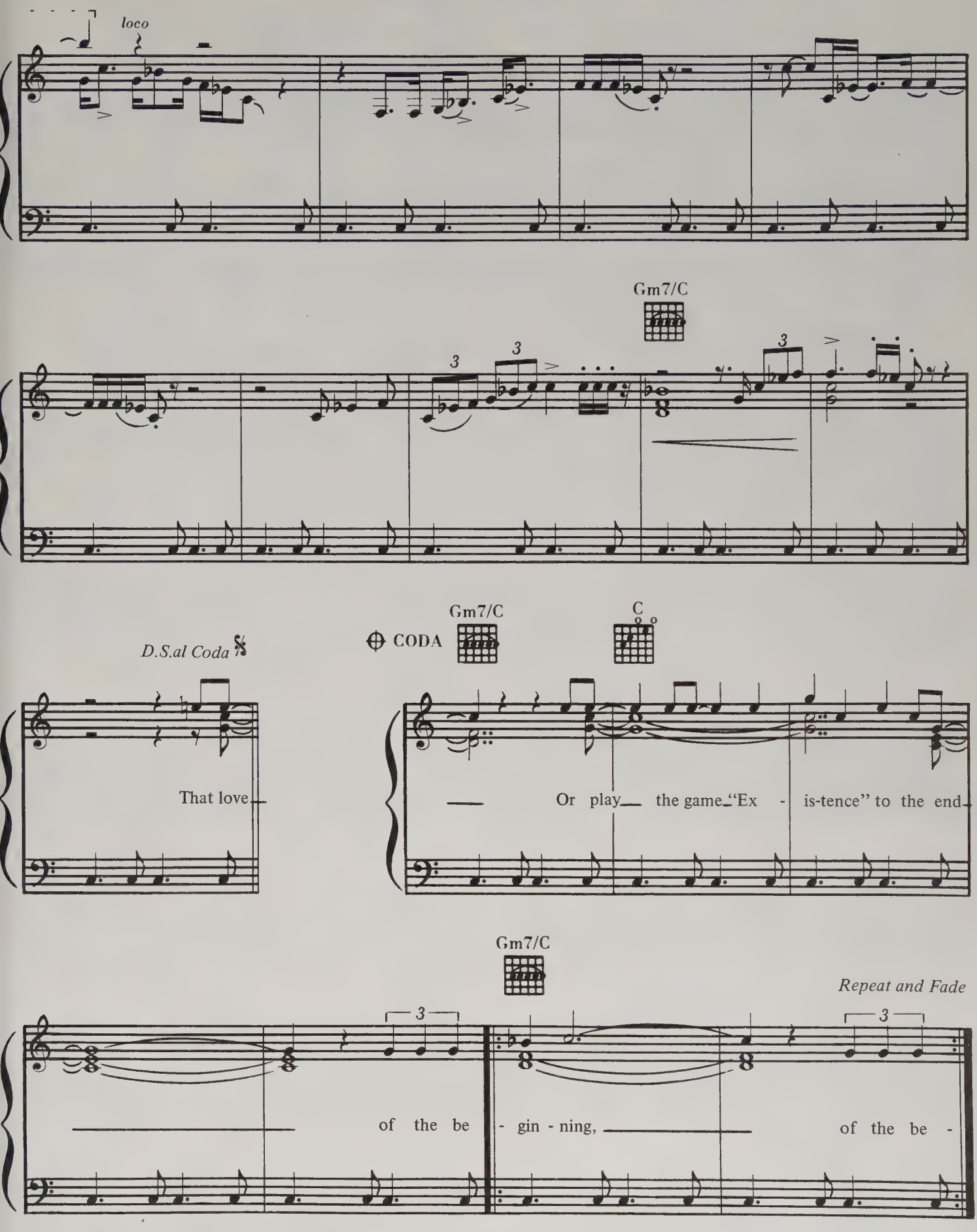
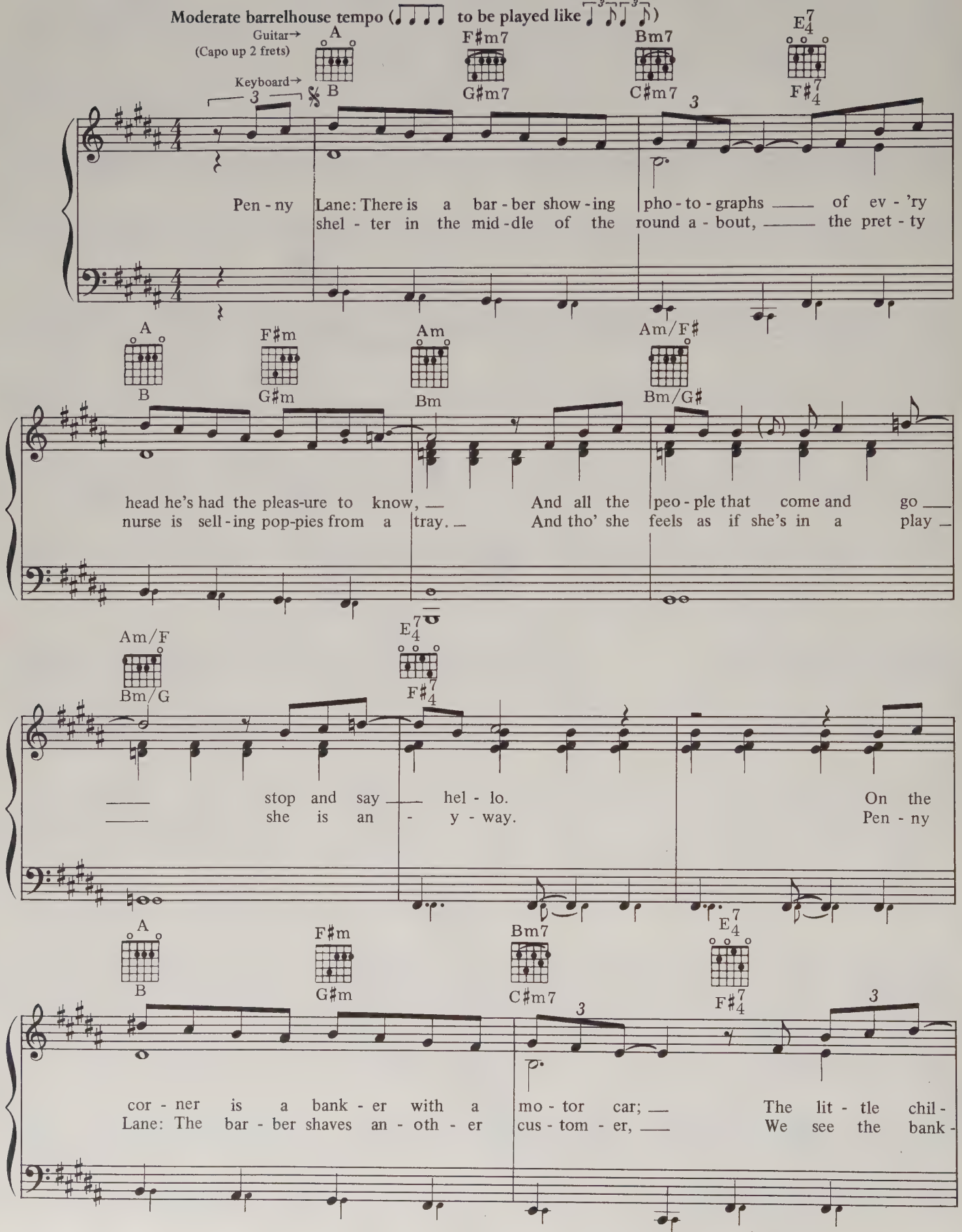

C
it is shin - ing
it is be - liev - ing.
That you may see the mean-
But lis - ten to the col -
Gm7/C
ing of with-in,
or of your dream,
It is be - ing,
It is not liv - ing,
it is
it is not
C
to Coda
be - ing.
liv - ing.
(to Coda)
(Solo)
8va


loco
Gm7/C
3
3
3
D.S.al Coda
Gm7/C
CODA
C
That love
Or play the game "Ex - is-tence" to the end
Gm7/C
Repeat and Fade
3
3
of the be - gin - ning,
of the be -

Penny Lane

By JOHN LENNON and PAUL McCARTNEY


Moderate barrelhouse tempo (to be played like)
Guitar→
(Capo up 2 frets)
Keyboard→
A
B
F♯m7
G♯m7
Bm7
C♯m7
E7/4
F♯7/4
Pen - ny Lane: There is a bar - ber show - ing pho - to - graphs of ev - 'ry
shel - ter in the mid - dle of the round a - bout, the pret - ty
A
B
F♯m
G♯m
Am
Bm
Am/F♯
Bm/G♯
head he's had the pleas-ure to know, And all the peo - ple that come and go
nurse is sell - ing pop-pies from a tray. And tho' she feels as if she's in a play
Am/F
Bm/G
E7/4
F♯7/4
stop and say hel - lo. On the
she is an - y - way. Pen - ny
A
B
F♯m
G♯m
Bm7
C♯m7
E7/4
F♯7/4
cor - ner is a bank - er with a mo - tor car;
Lane: The bar - ber shaves an - oth - er cus - tom - er,
The lit - tle chil -
We see the bank -

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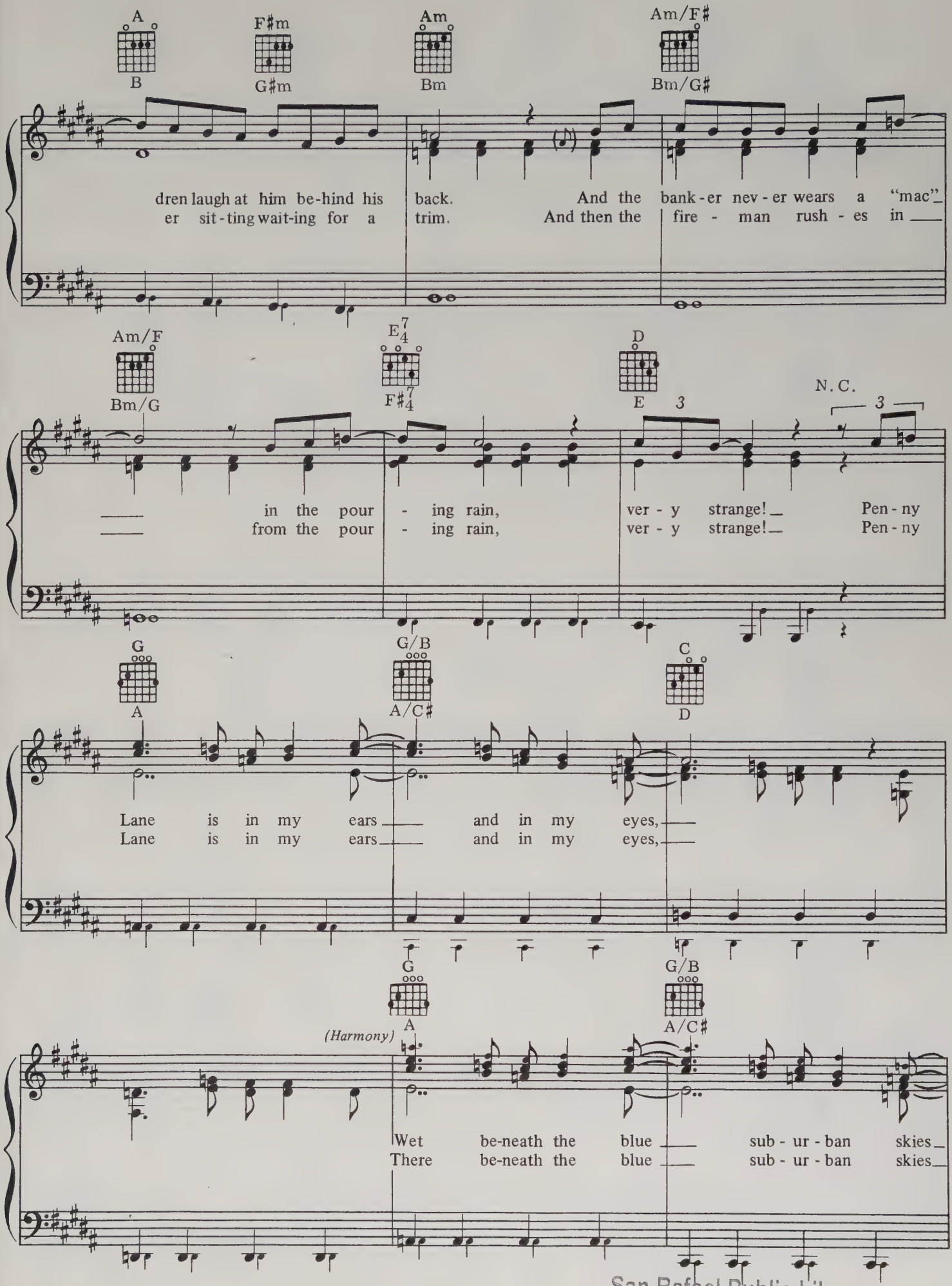

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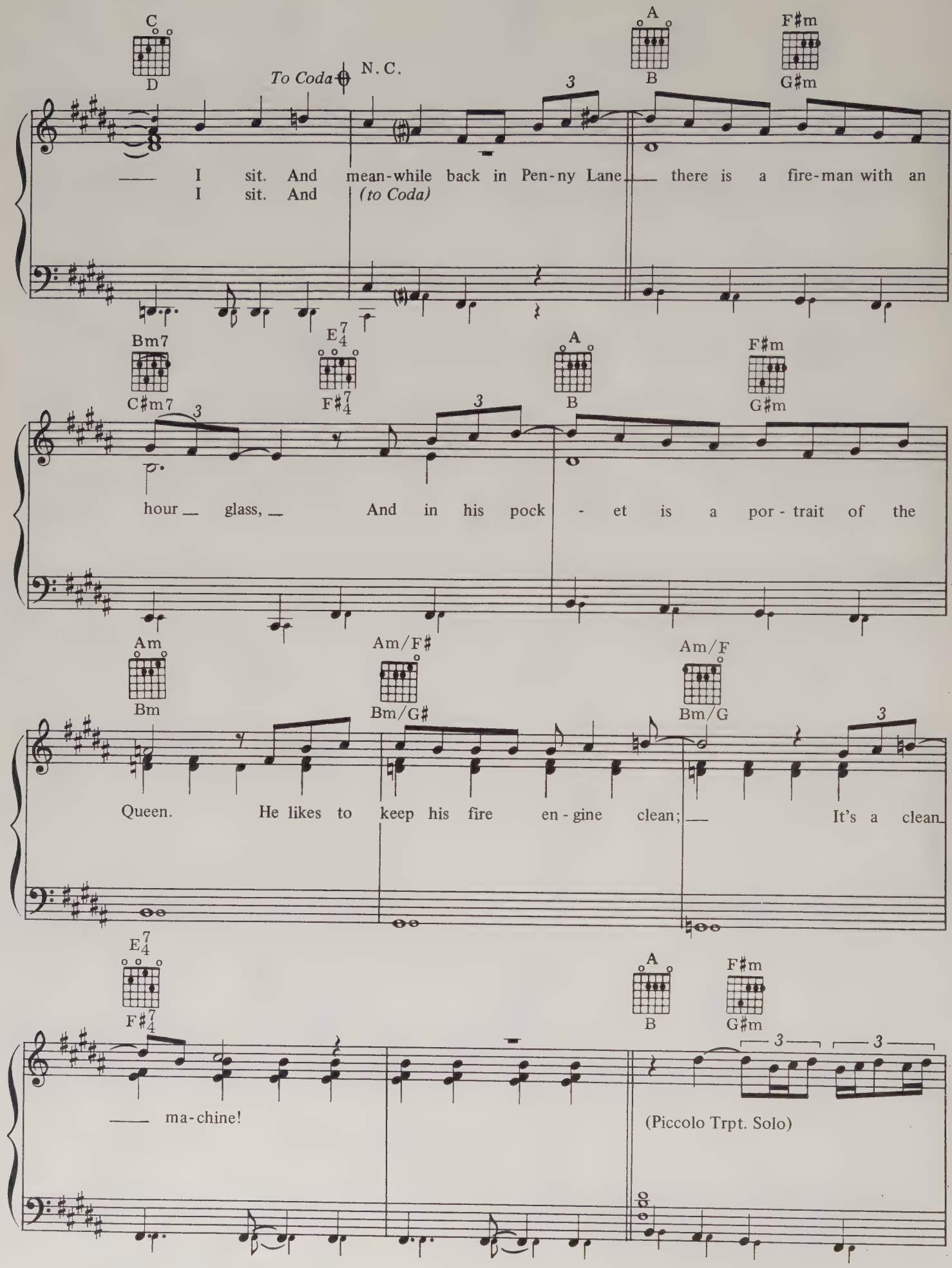
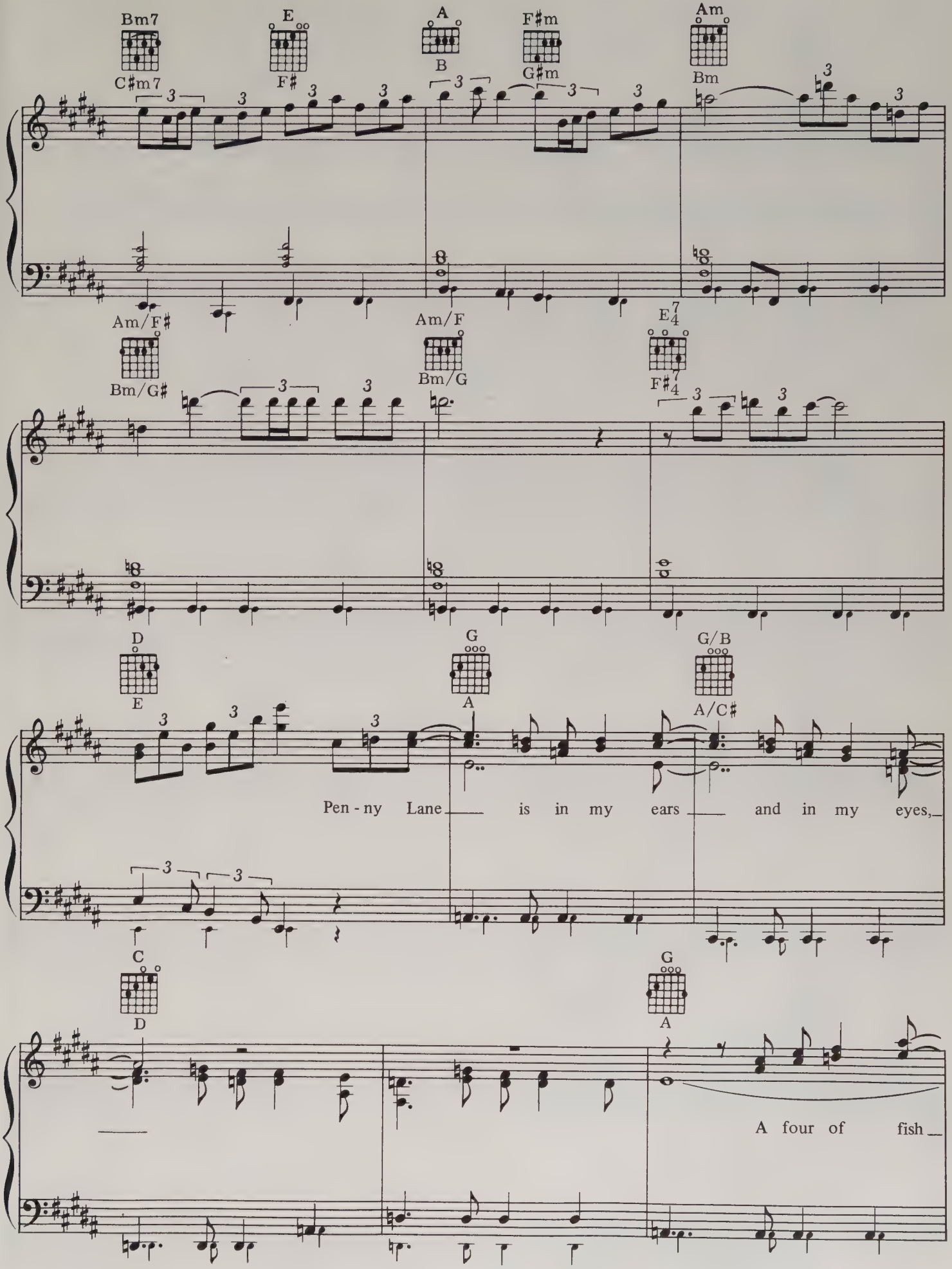
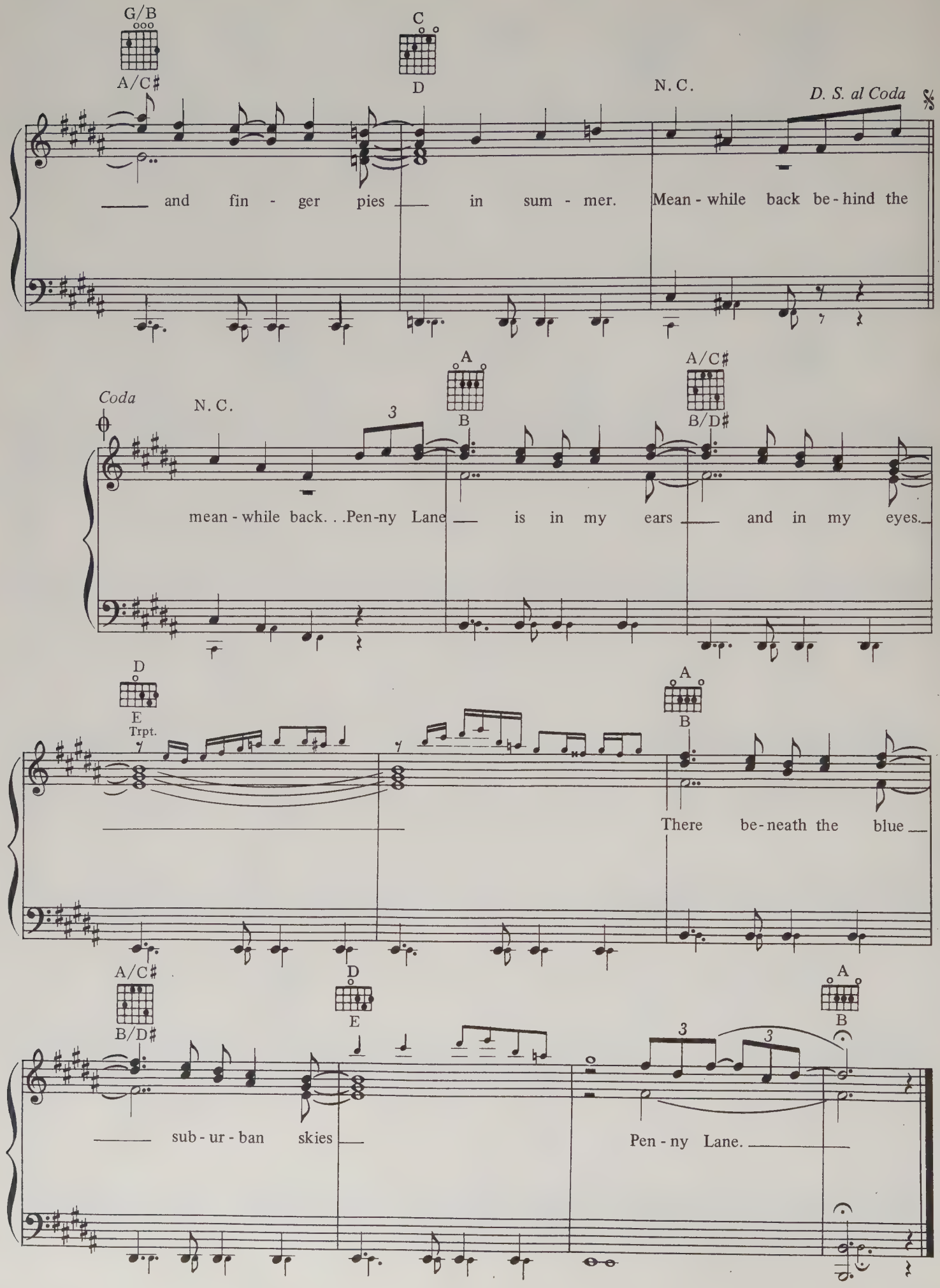
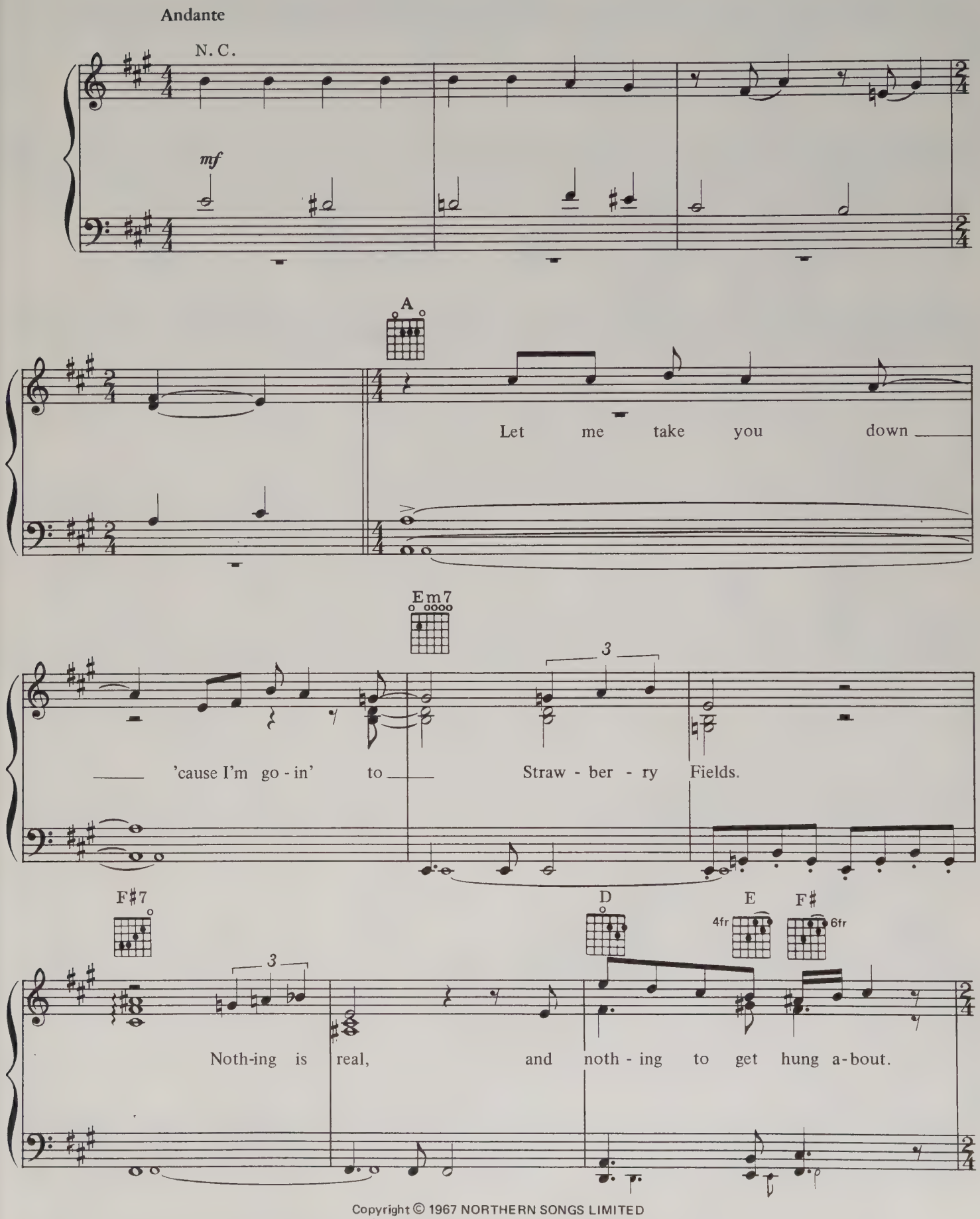

C
D
To Coda
N.C.
A
B
F♯m
G♯m
I sit. And mean-while back in Pen-ny Lane there is a fire-man with an
I sit. And (to Coda)
Bm7
C♯m7
E7/4
F♯7/4
A
B
F♯m
G♯m
hour glass, And in his pock - et is a por - trait of the
Am
Bm
Am/F♯
Bm/G♯
Am/F
Bm/G
Queen. He likes to keep his fire en - gine clean; It's a clean
E7/4
F♯7/4
A
B
F♯m
G♯m
ma-chine!
(Piccolo Trpt. Solo)


Bm7
C♯m7
E
F♯
A
B
F♯m
G♯m
Am
Bm
Am/F♯
Bm/G♯
Am/F
Bm/G
E7/4
F♯7/4
D
E
G
A
G/B
A/C♯
Pen - ny Lane is in my ears and in my eyes,
C
D
G
A
A four of fish


G/B
A/C♯
C
D
N. C.
D. S. al Coda
𝄋
and fin - ger pies in sum - mer. Mean - while back be - hind the
Coda
N. C.
3
A
B
A/C♯
B/D♯
mean - while back. . .Pen-ny Lane is in my ears and in my eyes.
D
E
Trpt.
A
B
There be - neath the blue
A/C♯
B/D♯
D
E
A
B
3
3
sub - ur - ban skies
Pen - ny Lane.

Strawberry Fields Forever

By JOHN LENNON and PAUL McCARTNEY



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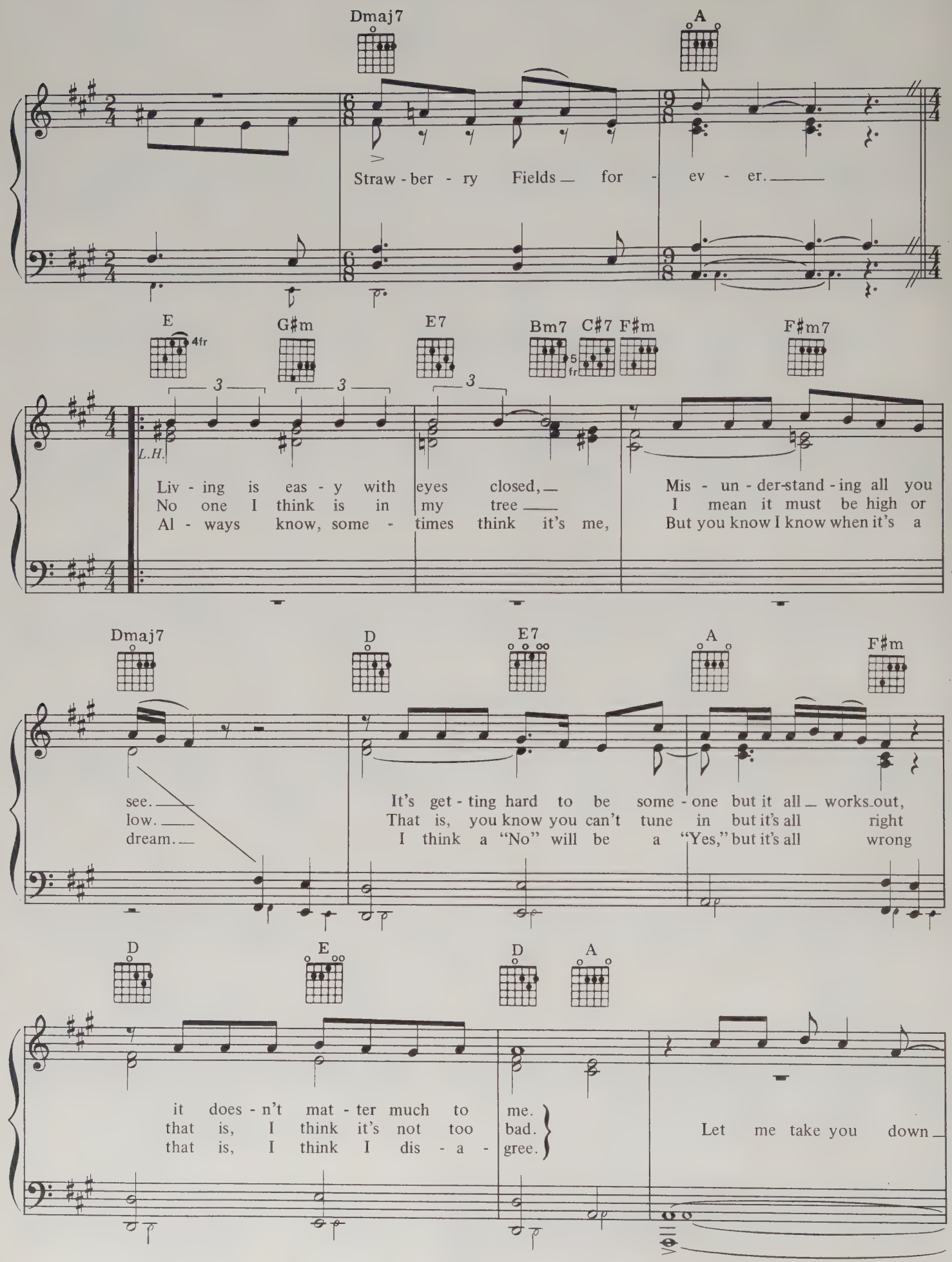
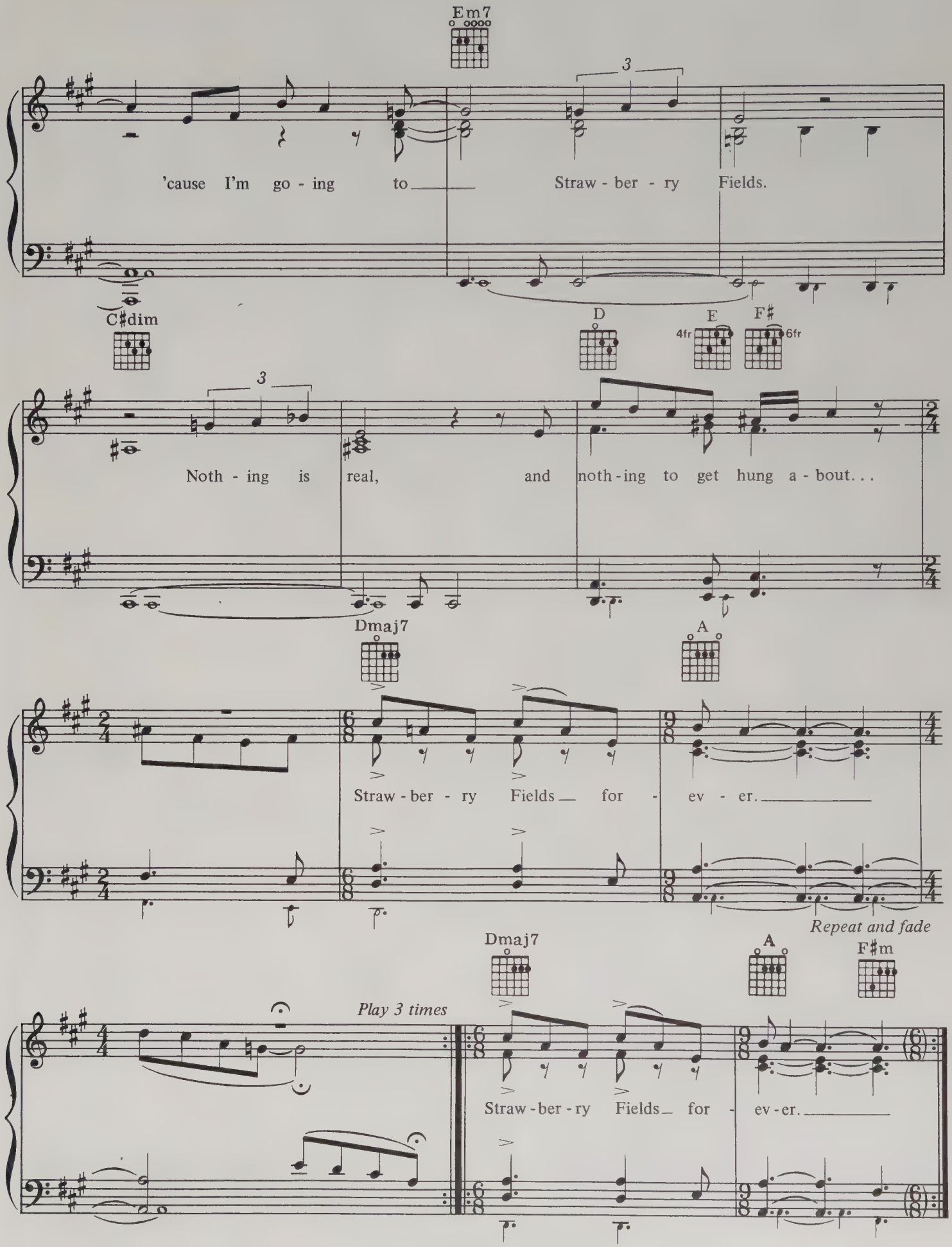

Dmaj7
A
Straw - ber - ry Fields for - ev - er.
E
4fr
G♯m
E7
Bm7
C♯7
F♯m
5 fr
F♯m7
3
L.H.
Liv - ing is eas - y with eyes closed,
No one I think is in my tree
Al - ways know, some - times think it's me,
Mis - un - der-stand - ing all you
I mean it must be high or
But you know I know when it's a
Dmaj7
D
E7
A
F♯m
see.
low.
dream.
It's get - ting hard to be some - one but it all works out,
That is, you know you can't tune in but it's all right
I think a "No" will be a "Yes," but it's all wrong
D
E
D
A
it does - n't mat - ter much to me.
that is, I think it's not too bad.
that is, I think I dis - a - gree.
Let me take you down


Em7
'cause I'm go - ing to
Straw - ber - ry Fields.
C♯dim
D
E
4fr
F♯
6fr
Noth - ing is real, and noth - ing to get hung a - bout...
Dmaj7
A
Straw - ber - ry Fields for - ev - er.
Repeat and fade
Dmaj7
A
F♯m
Play 3 times
Straw - ber - ry Fields for - ev - er.

With A Little Help From My Friends

By JOHN LENNON and PAUL McCARTNEY

Moderato
C
B7
ff
E
E/B
B7
E
B/D♯
7fr
F♯m
What would you do if I sang out of tune would you stand
What do I do when my love is a - way (Does it wor -
(Would you be - lieve in a love at first sight?) Yes, I'm cer -
B7
E
up and walk out on me?
- ry you to be a - lone?)
- tain that it hap - pens all the time.

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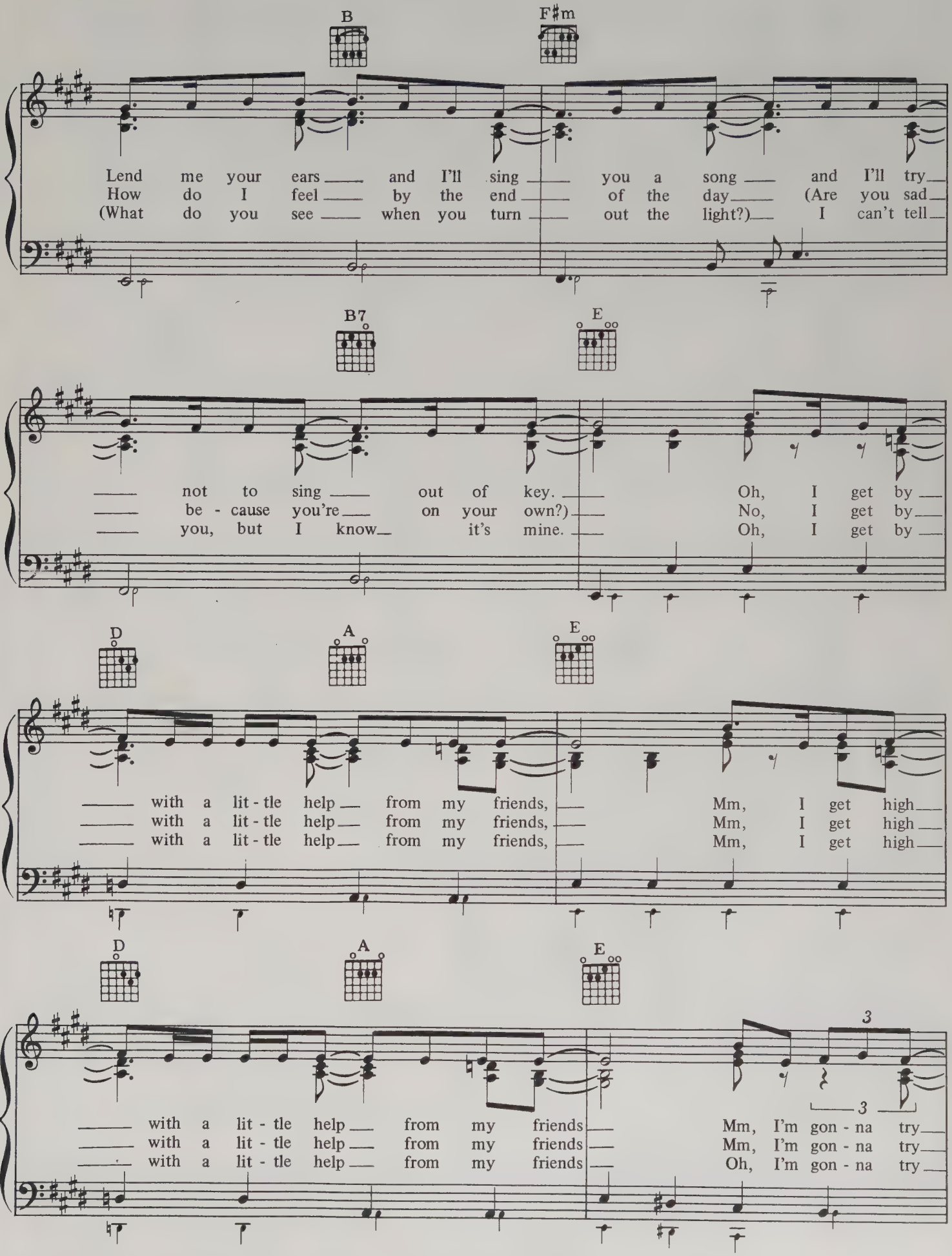
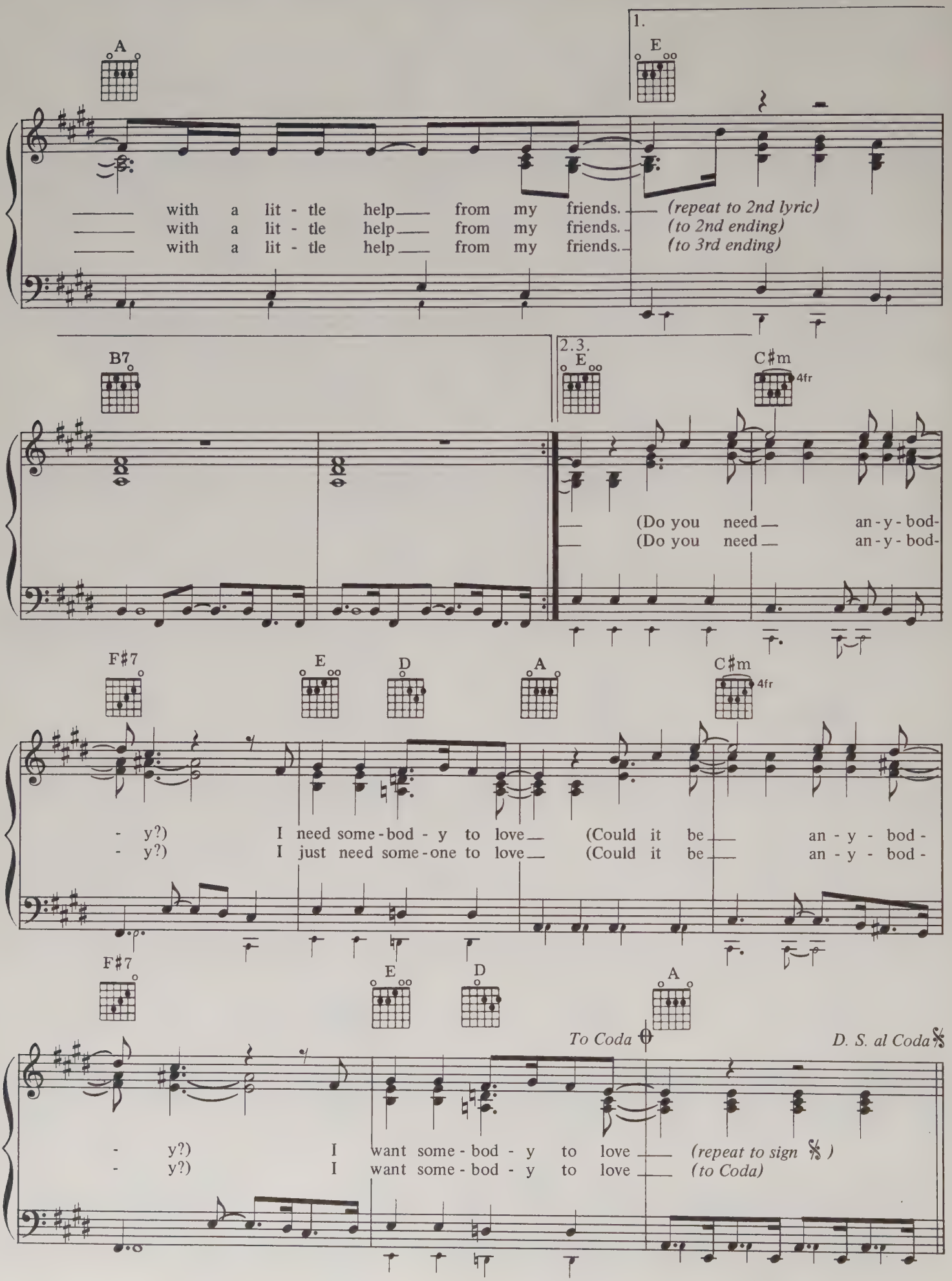
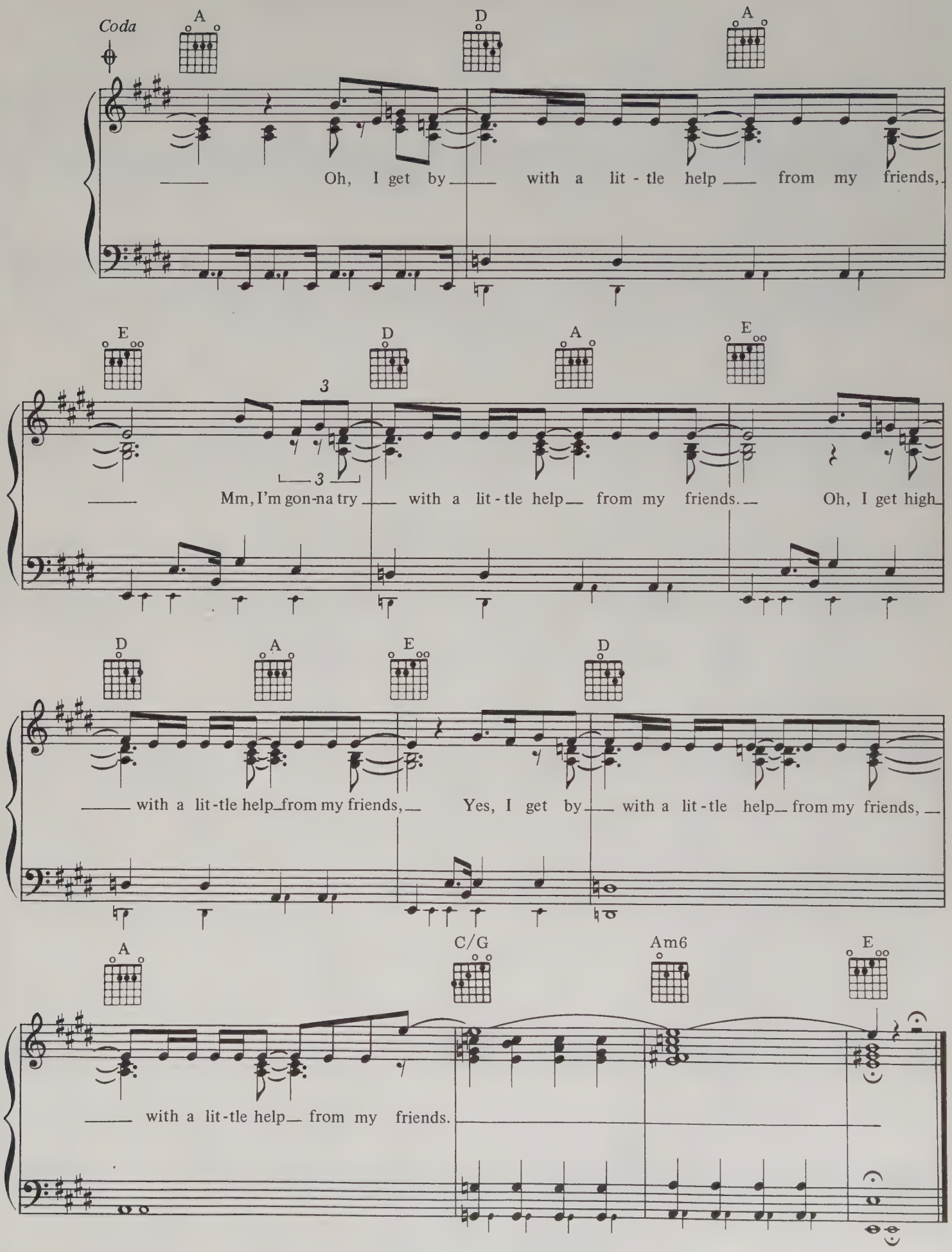
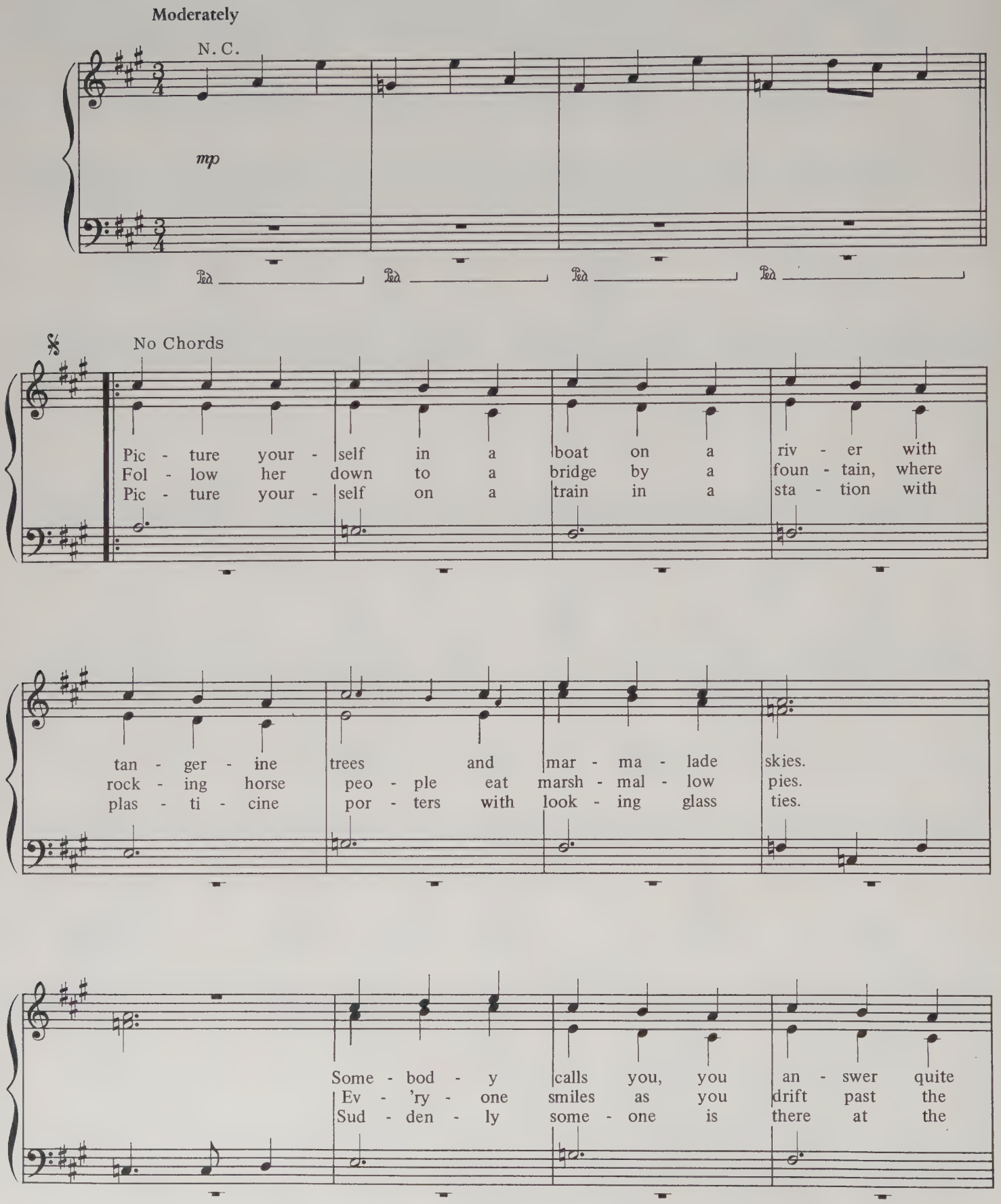

B
F♯m
Lend me your ears and I'll sing you a song and I'll try
How do I feel by the end of the day (Are you sad
(What do you see when you turn out the light?) I can't tell
B7
E
not to sing out of key. Oh, I get by
be - cause you're on your own?) No, I get by
you, but I know it's mine. Oh, I get by
D
A
E
with a lit - tle help from my friends, Mm, I get high
with a lit - tle help from my friends, Mm, I get high
with a lit - tle help from my friends, Mm, I get high
D
A
E
3
3
with a lit - tle help from my friends Mm, I'm gon - na try
with a lit - tle help from my friends Mm, I'm gon - na try
with a lit - tle help from my friends Oh, I'm gon - na try


A
1.
E
with a lit - tle help from my friends. (repeat to 2nd lyric)
with a lit - tle help from my friends. (to 2nd ending)
with a lit - tle help from my friends. (to 3rd ending)
B7
2.3.
E
C♯m
4fr
(Do you need an - y - bod-
(Do you need an - y - bod-
F♯7
E
D
A
C♯m
4fr
- y?) I need some - bod - y to love (Could it be an - y - bod -
- y?) I just need some - one to love (Could it be an - y - bod -
F♯7
E
D
A
To Coda
D. S. al Coda
- y?) I want some - bod - y to love (repeat to sign 𝄋)
- y?) I want some - bod - y to love (to Coda)


Coda
A
D
A
Oh, I get by with a lit - tle help from my friends,
E
D
A
E
3
3
Mm, I'm gon-na try with a lit - tle help from my friends. Oh, I get high
D
A
E
D
with a lit - tle help from my friends, Yes, I get by with a lit - tle help from my friends,
A
C/G
Am6
E
with a lit - tle help from my friends.

Lucy In The Sky With Diamonds

By JOHN LENNON and PAUL McCARTNEY


Moderately
N. C.
mp
Ped
Ped
Ped
Ped
No Chords
Pic - ture your - self in a boat on a riv - er with
Fol - low her down to a bridge by a foun - tain, where
Pic - ture your - self on a train in a sta - tion with
tan - ger - ine trees and mar - ma - lade skies.
rock - ing horse peo - ple eat marsh - mal - low pies.
plas - ti - cine por - ters with look - ing glass ties.
Some - bod - y calls you, you an - swer quite
Ev - 'ry - one smiles as you drift past the
Sud - den - ly some - one is there at the

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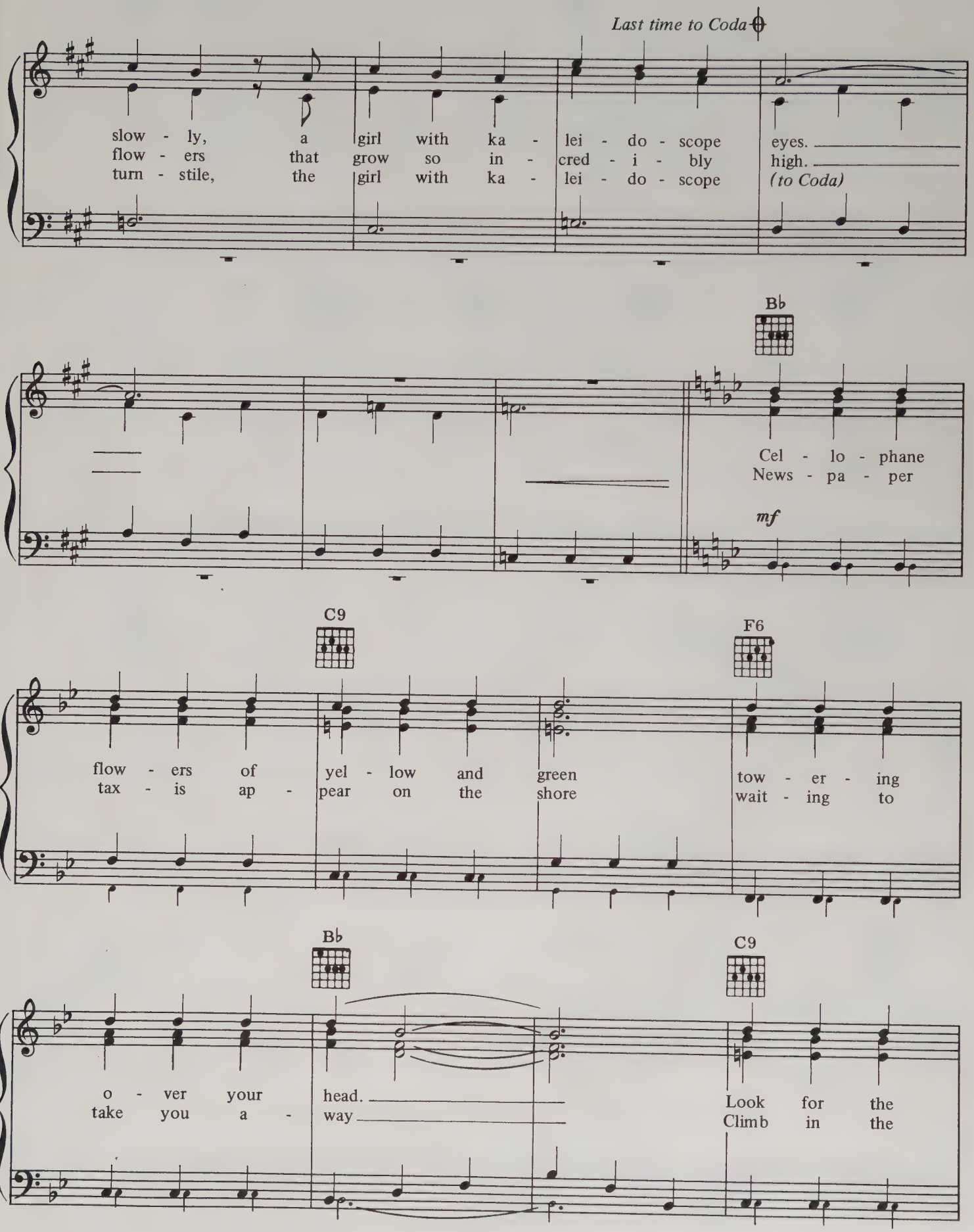
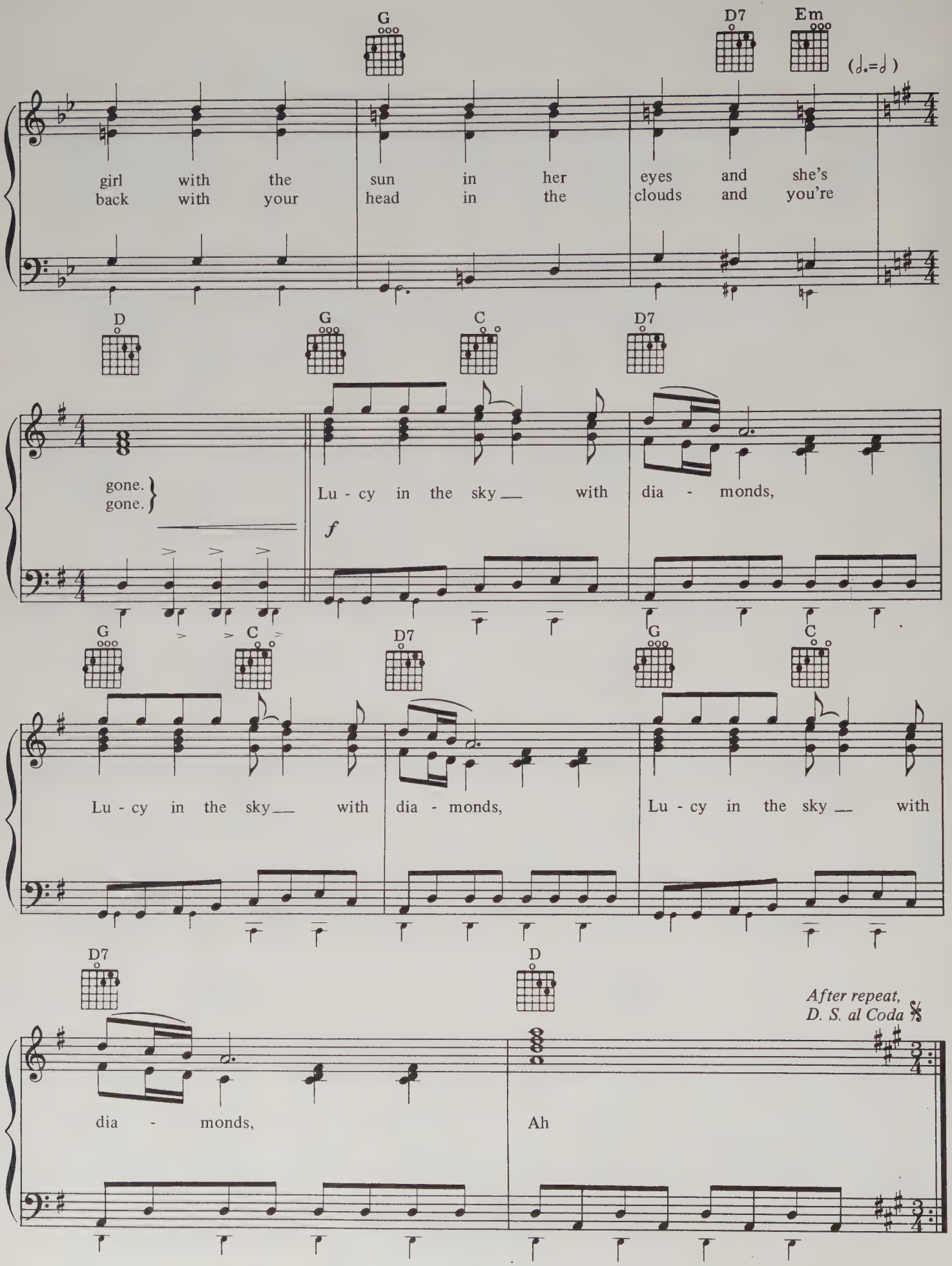
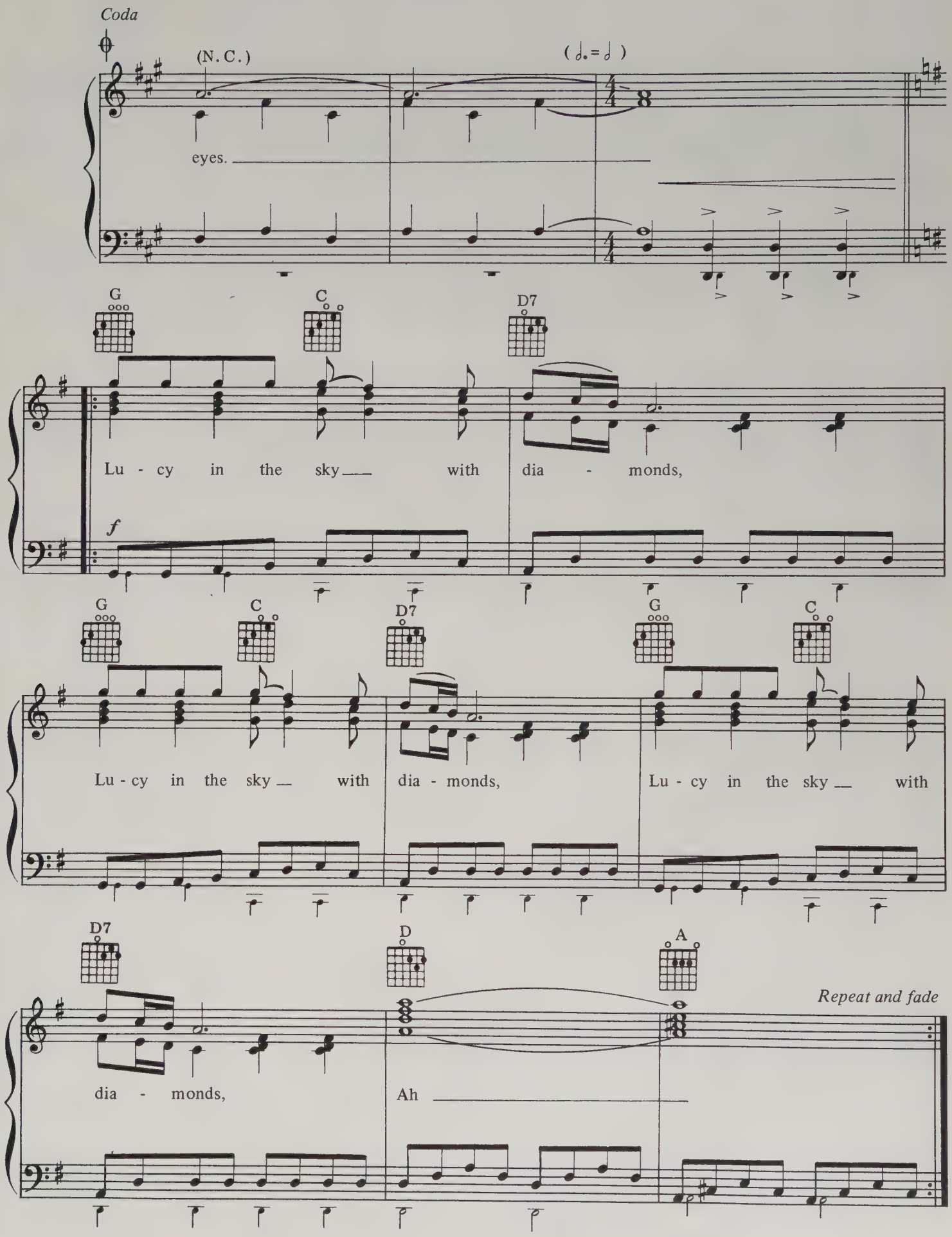

Last time to Coda
slow - ly, a girl with ka - lei - do - scope eyes.
flow - ers that grow so in - cred - i - bly high.
turn - stile, the girl with ka - lei - do - scope (to Coda)
B♭
Cel - lo - phane
News - pa - per
mf
C9
F6
flow - ers of yel - low and green tow - er - ing
tax - is ap - pear on the shore wait - ing to
B♭
C9
o - ver your head.
take you a - way
Look for the
Climb in the


G
D7
Em
(𝅗𝅥.=𝅗𝅥)
girl with the sun in her eyes and she's
back with your head in the clouds and you're
D
G
C
D7
gone.
gone.
Lu - cy in the sky with dia - monds,
f
G
C
D7
G
C
Lu - cy in the sky with dia - monds,
Lu - cy in the sky with
D7
D
After repeat,
D. S. al Coda
dia - monds,
Ah


Coda
(N. C.)
(♩. = ♩)
eyes.
G
C
D7
Lu - cy in the sky with dia - monds,
f
G
C
D7
G
C
Lu - cy in the sky with dia - monds, Lu - cy in the sky with
D7
D
A
Repeat and fade
dia - monds,
Ah

Sgt. Pepper's Lonely Hearts Club Band

By JOHN LENNON and PAUL McCARTNEY

Slowly, with a double-time feeling
f
G
3fr
A7
5fr
1. It was twen - ty years a - go to - day Ser - geant
(2. I don't) real - ly want to stop the show but I
C
8fr
G
3fr
Pep - per taught the band to play. They've been
thought you might like to know that the
A7
5fr
go - ing in and out of style, but they're
sing - er's going to sing a song, and he

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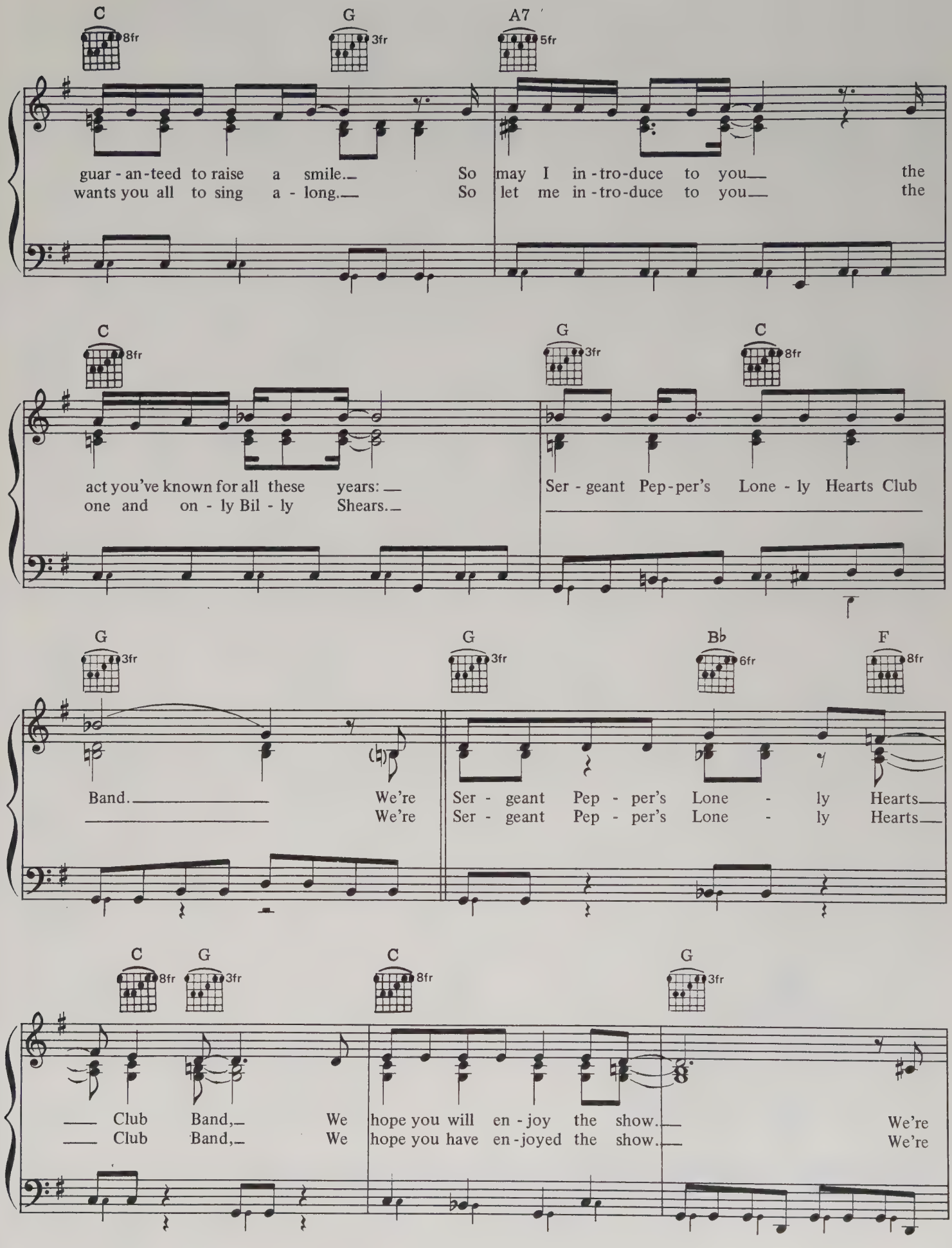

C 8fr
G 3fr
A7 5fr
guar - an - teed to raise a smile. So may I in - tro - duce to you the
wants you all to sing a - long. So let me in - tro - duce to you the
C 8fr
G 3fr
C 8fr
act you've known for all these years:
one and on - ly Bil - ly Shears.
Ser - geant Pep - per's Lone - ly Hearts Club
G 3fr
G 3fr
B♭ 6fr
F 8fr
Band. We're
We're
Ser - geant Pep - per's Lone - ly Hearts
Ser - geant Pep - per's Lone - ly Hearts
C 8fr
G 3fr
C 8fr
G 3fr
Club Band, We hope you will en - joy the show. We're
Club Band, We hope you have en - joyed the show. We're

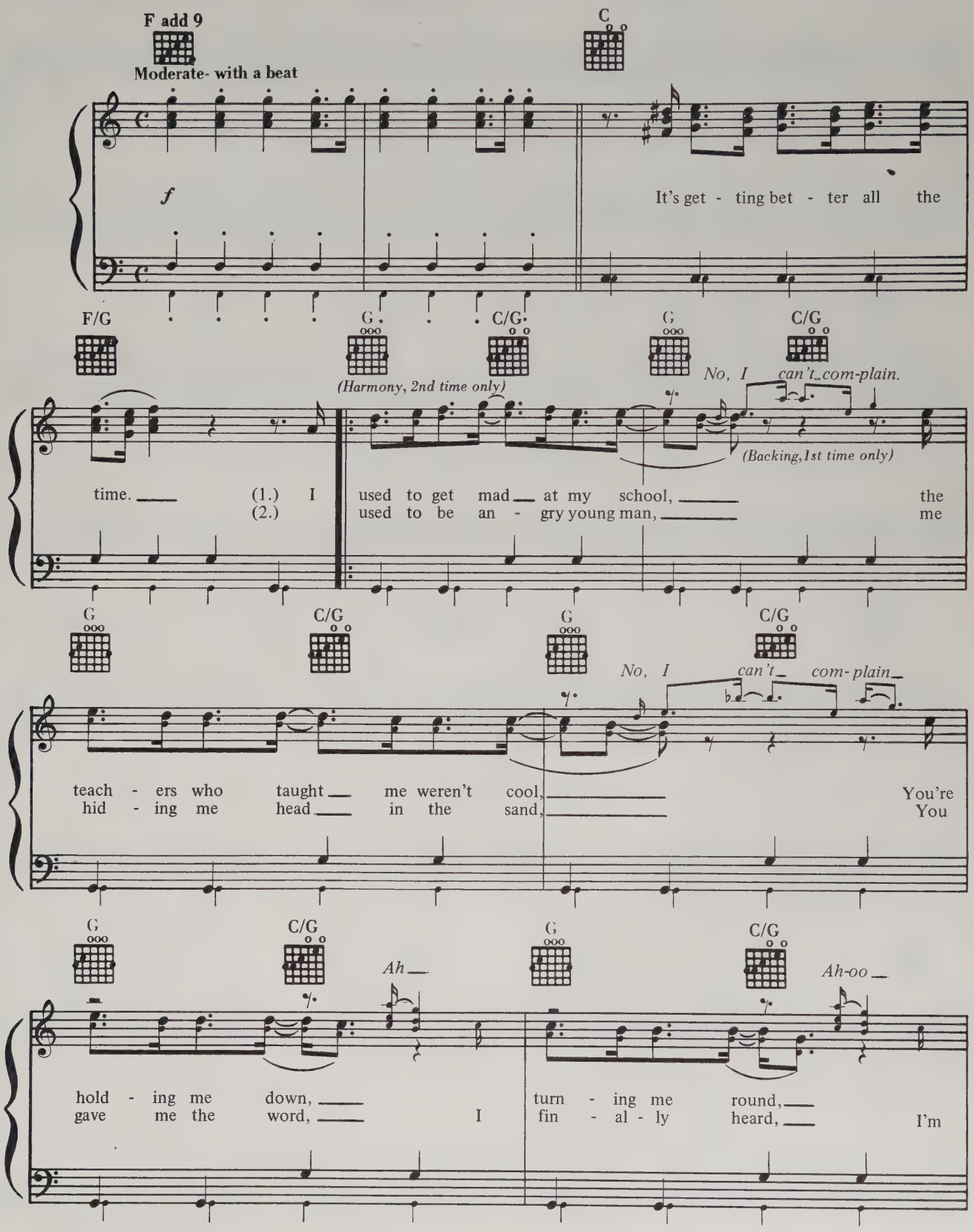
B♭ 6fr
F 8fr
C 8fr
G 3fr
Ser - geant Pep - per's Lone - ly Hearts Club Band, Sit
Ser - geant Pep - per's Lone - ly Hearts Club Band, We're
A7 5fr
D7 3fr
C 8fr
G 3fr
back and let the eve - ning go.
sor - ry but it's time to go.
Ser - geant Pep - per's Lone - ly, Ser -
Ser - geant Pep - per's Lone - ly, Ser -
A7 5fr
C 8fr
- geant Pep - per's Lone - ly, Ser - geant Pep - per's Lone - ly Hearts
- geant Pep - per's Lone - ly, Ser - geant Pep - per's Lone - ly Hearts
C/D 5fr
G 3fr
1.
C 8fr
Club Band. It's won - der - ful to be here, it's
Club Band.

F7
6fr
C
8fr
cer - tain - ly a thrill, You're such a love - ly au - di - ence, we'd
D7
3fr
like to take you home with us, we'd love to take you home. I don't
2.
G
3fr
B♭
6fr
F
8fr
C
8fr
G
3fr
Ser - geant Pep - per's Lone - ly Hearts Club Band, We'd
C
8fr
G
3fr
B♭
6fr
F
8fr
like to thank you once a - gain.
Ser-geant Pep-per's one and on - ly

C
8fr
G
3fr
A7
5fr
D7
3fr
Lone - ly Hearts Club Band, It's get - ting ver - y near the end.
C
8fr
G
3fr
A7
5fr
Ser-geant Pep-per's Lone - ly, Ser - geant Pep-per's Lone - ly, Ser -
C
8fr
- geant Pep - per's Lone - ly Hearts Club
G
3fr
B♭
6fr
C
8fr
G
3fr
Band.

Getting Better

By JOHN LENNON and PAUL McCARTNEY



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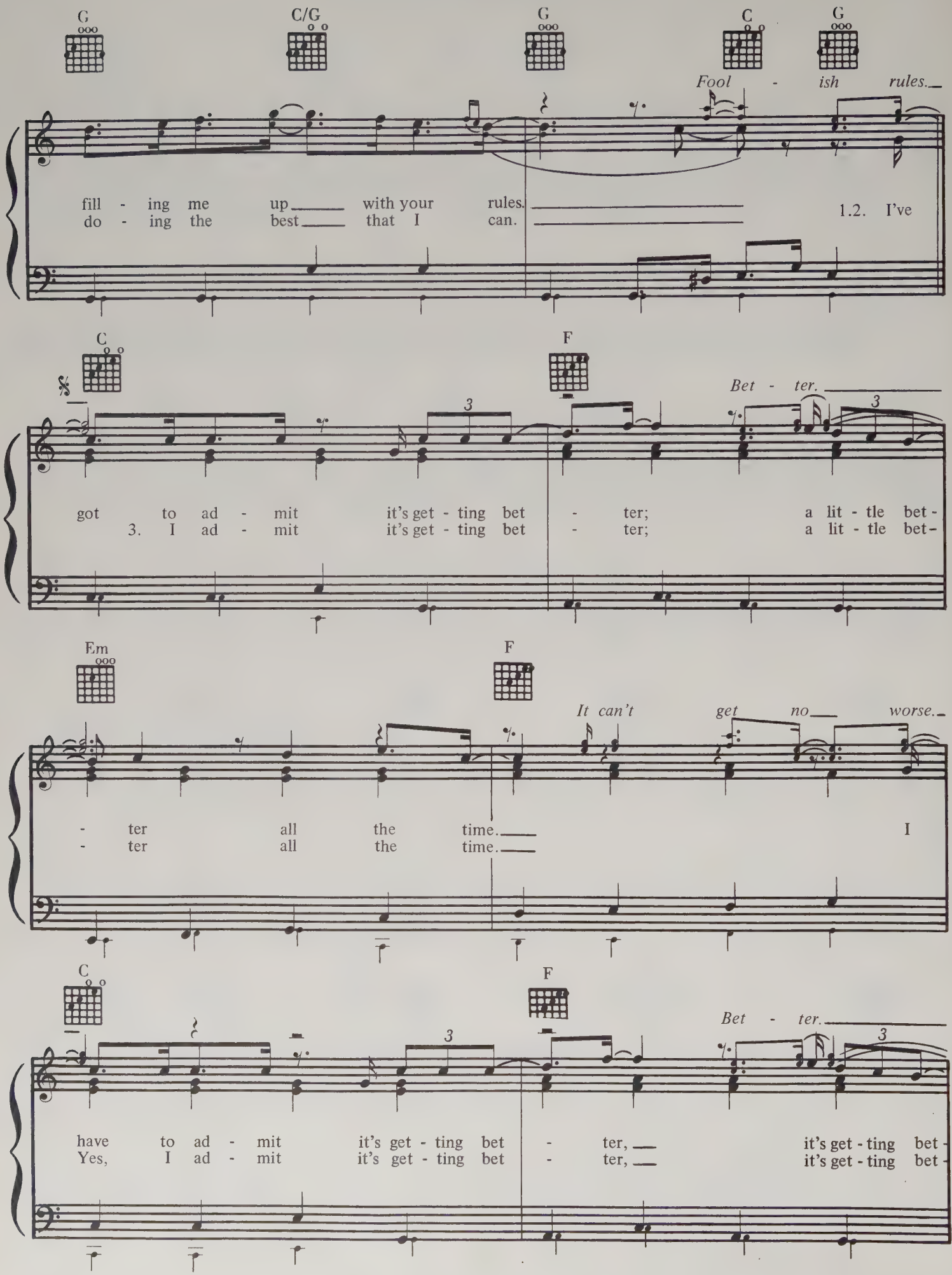
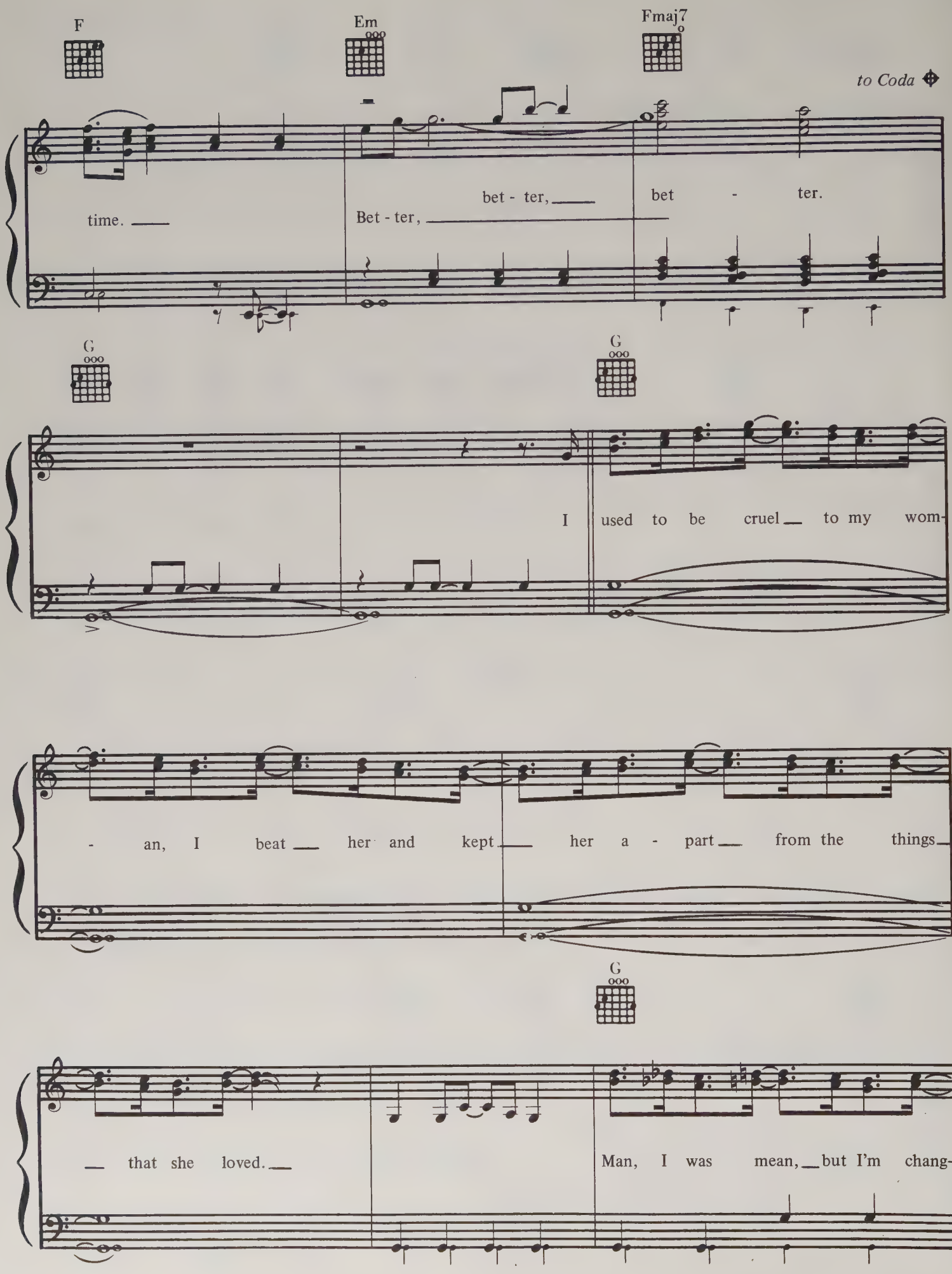
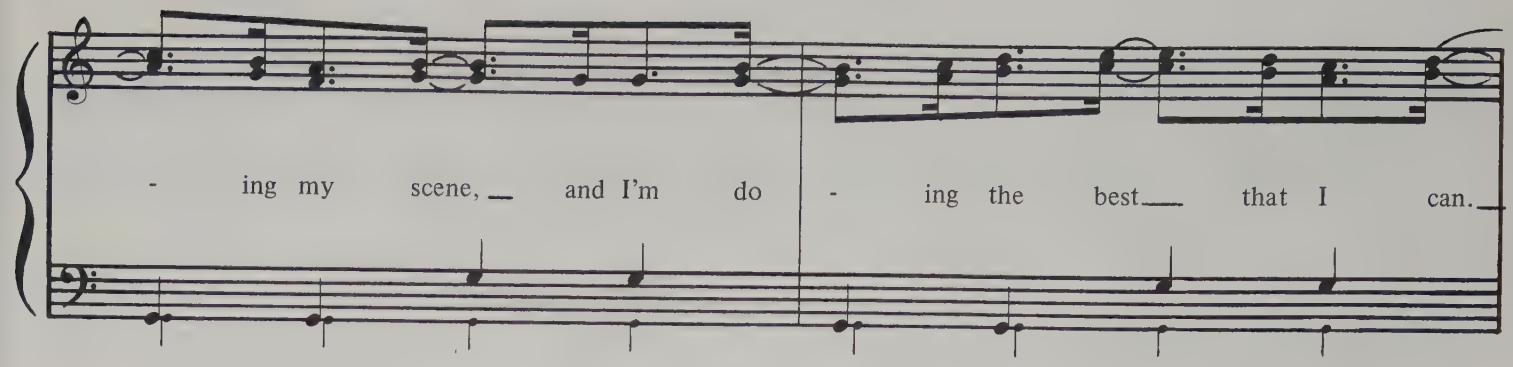
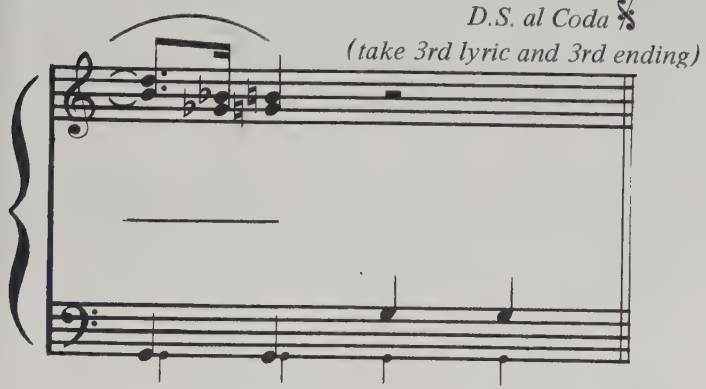
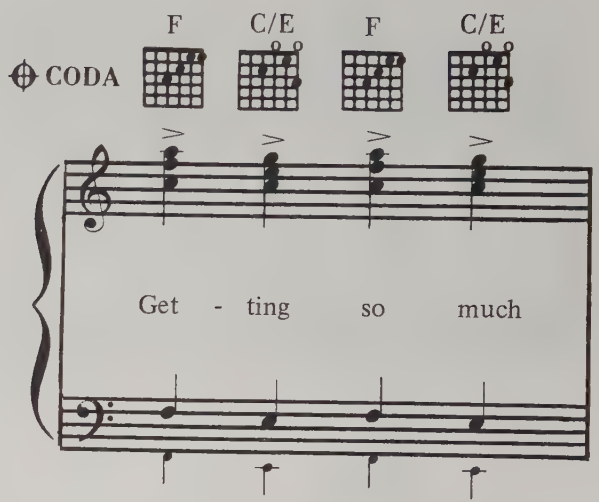

G
C/G
G
C
G
Fool - ish rules.
fill - ing me up with your rules.
do - ing the best that I can.
1.2. I've
C
F
Bet - ter.
got to ad - mit it's get - ting bet - ter; a lit - tle bet -
3. I ad - mit it's get - ting bet - ter; a lit - tle bet -
Em
F
It can't get no worse.
- ter all the time.
- ter all the time.
I
C
F
Bet - ter.
have to ad - mit it's get - ting bet - ter, it's get - ting bet -
Yes, I ad - mit it's get - ting bet - ter, it's get - ting bet -

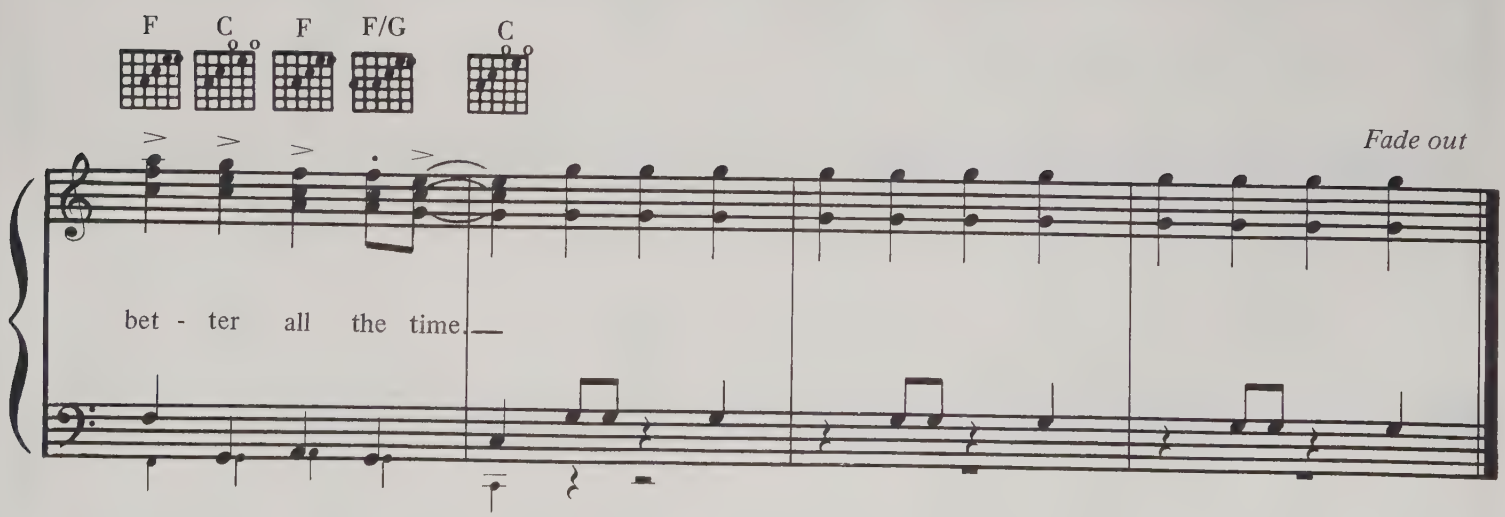
Em
F
Fmaj7
1. G
- ter, since you've been mine.
- ter, since you've been mine.
C
2.3. F
C/E
F
C/E
F
C/E
F
C/E
(Group)
(2.) Me Get - ting so much bet - ter all the time.
C
F
It's get - ting bet - ter all the time.
Em
Fmaj7
C
bet - ter, bet - ter.
Bet-ter,
It's get - ting bet - ter all the


F
Em
Fmaj7
to Coda
time.
Bet - ter,
bet - ter,
bet - ter.
G
G
I used to be cruel to my wom-
- an, I beat her and kept her a - part from the things
G
that she loved.
Man, I was mean, but I'm chang-


- ing my scene, and I'm do - ing the best that I can.

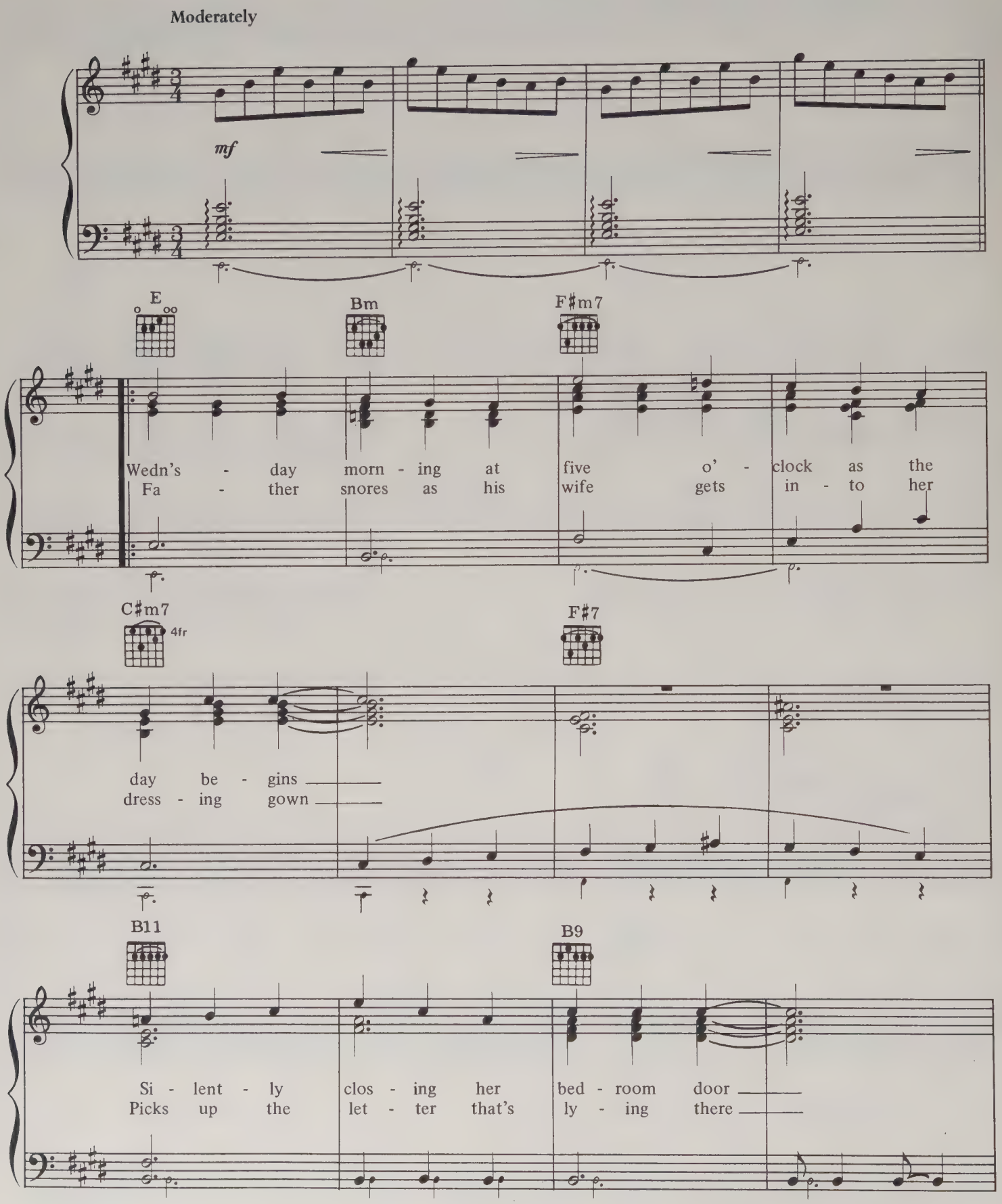

D.S. al Coda
(take 3rd lyric and 3rd ending)


F C/E F C/E
CODA
Get - ting so much


F C F F/G C
Fade out
bet - ter all the time.

She's Leaving Home

By JOHN LENNON and PAUL McCARTNEY


Moderately
mf
E
Bm
F♯m7
Wedn's - day morn - ing at five o' - clock as the
Fa - ther snores as his wife gets in - to her
C♯m7
4fr
F♯7
day be - gins
dress - ing gown
B11
B9
Si - lent - ly clos - ing her bed - room door
Picks up the let - ter that's ly - ing there

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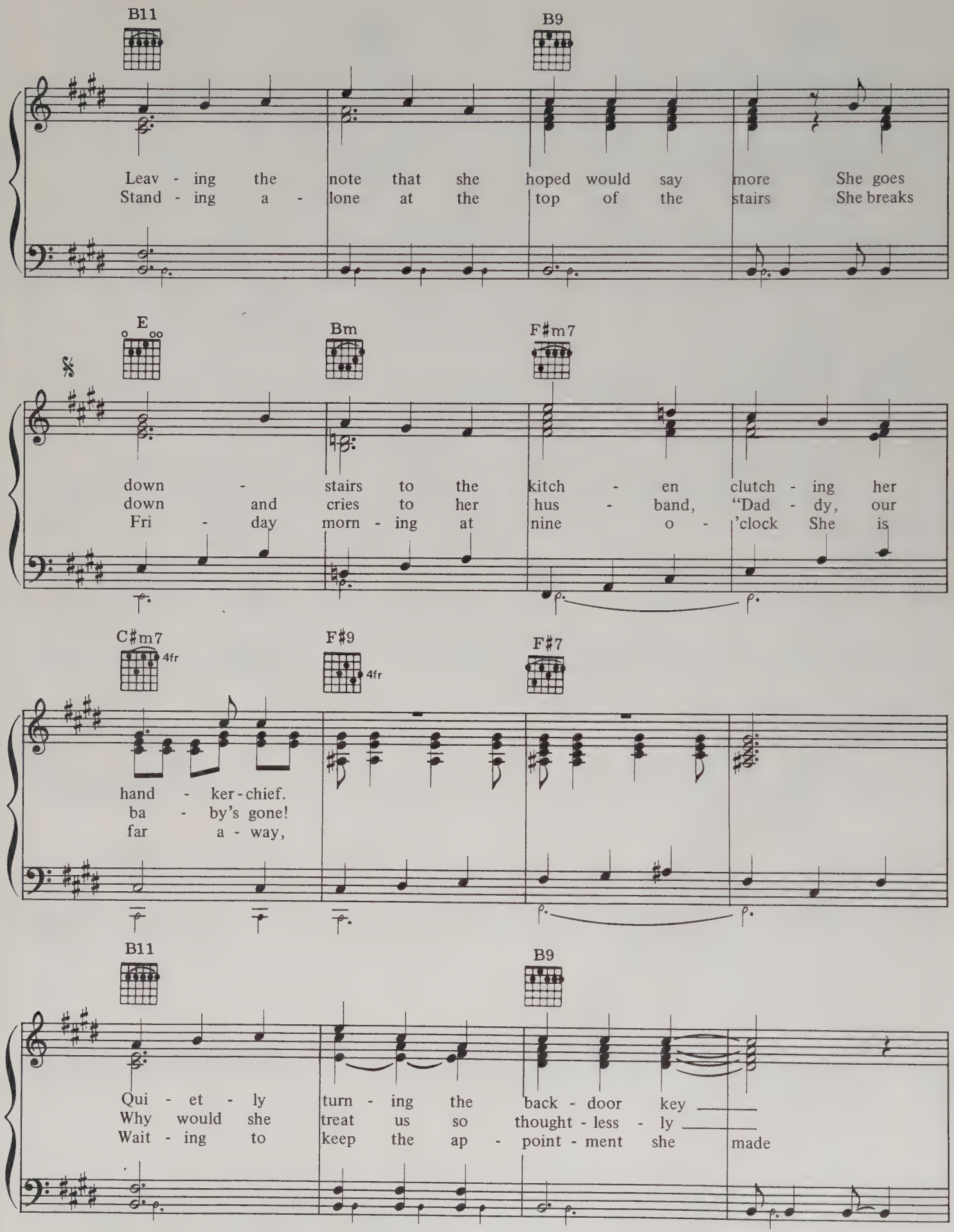
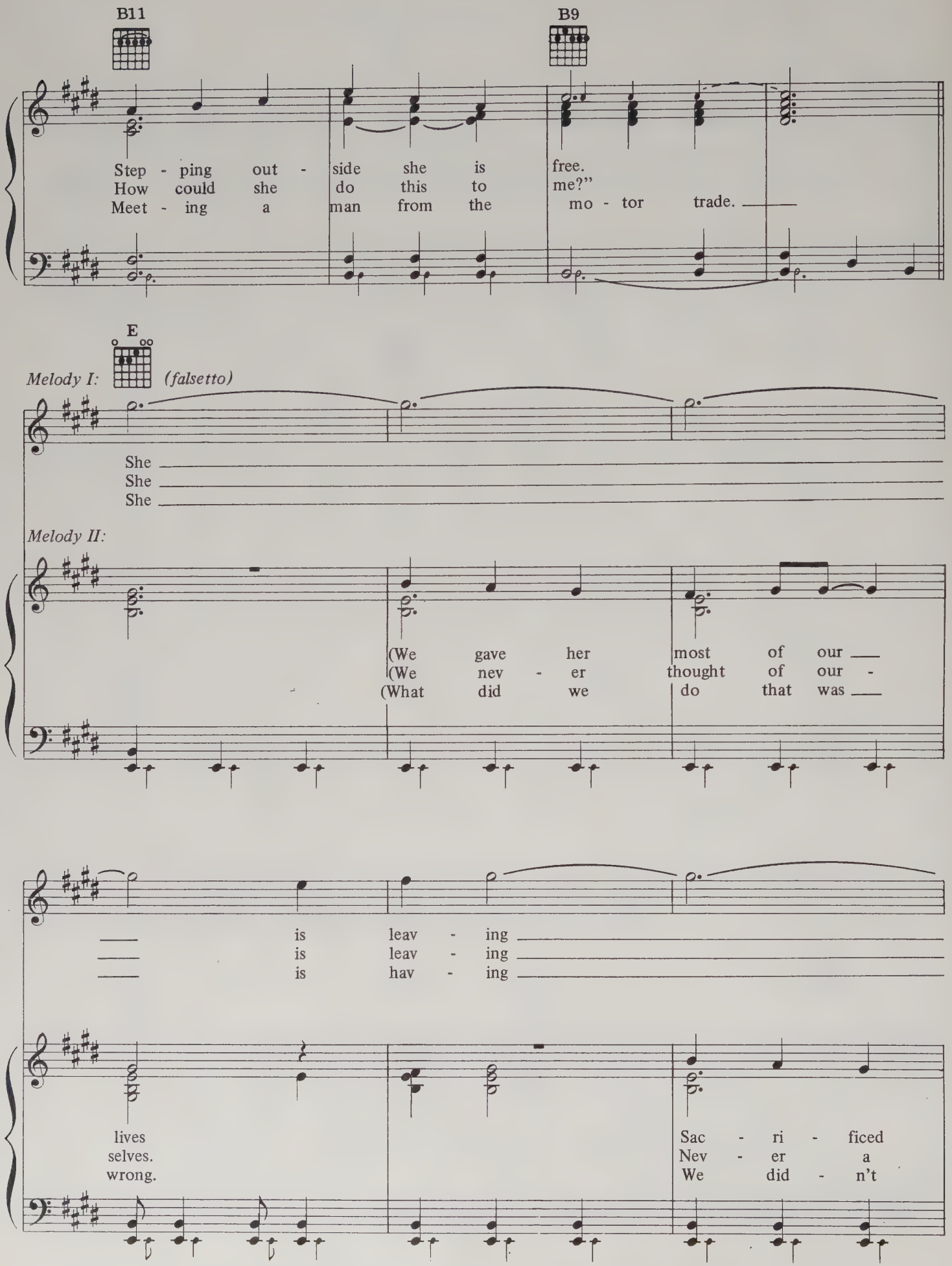
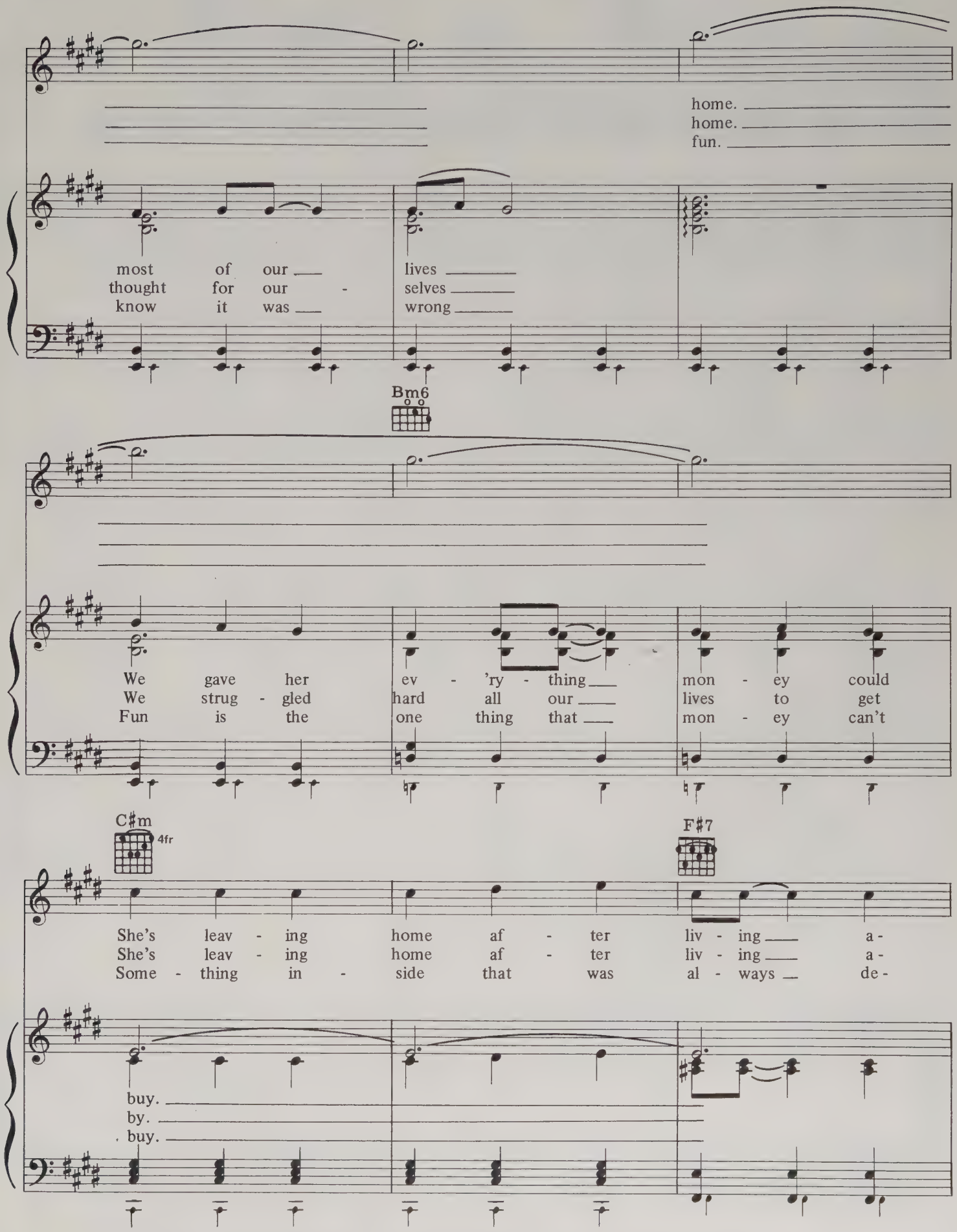
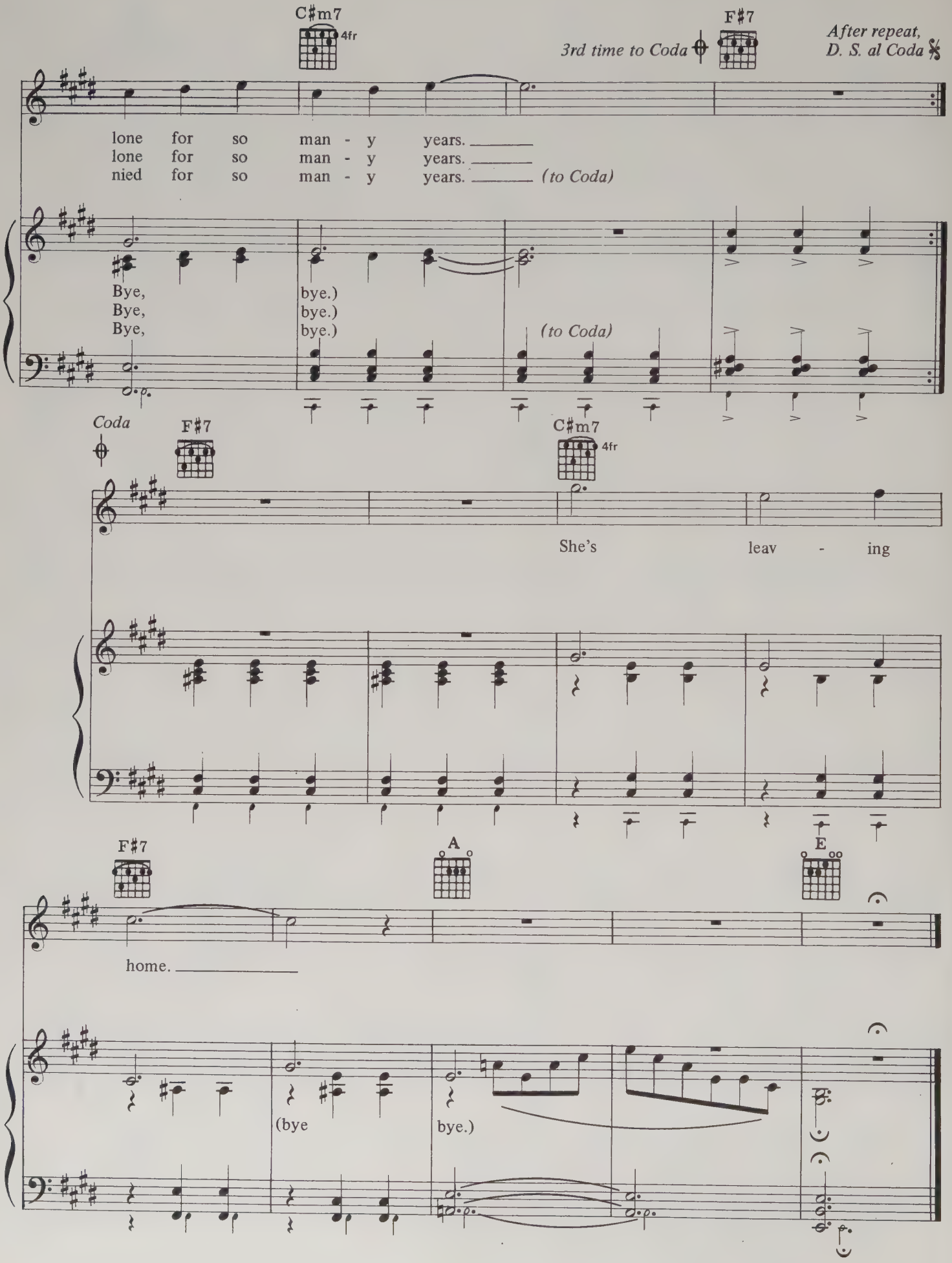

B11
B9
Leav - ing the note that she hoped would say more She goes
Stand - ing a - lone at the top of the stairs She breaks
E
Bm
F♯m7
down - stairs to the kitch - en clutch - ing her
down and cries to her hus - band, "Dad - dy, our
Fri - day morn - ing at nine o - 'clock She is
C♯m7 4fr
F♯9 4fr
F♯7
hand - ker - chief.
ba - by's gone!
far a - way,
B11
B9
Qui - et - ly turn - ing the back - door key
Why would she treat us so thought - less - ly
Wait - ing to keep the ap - point - ment she made

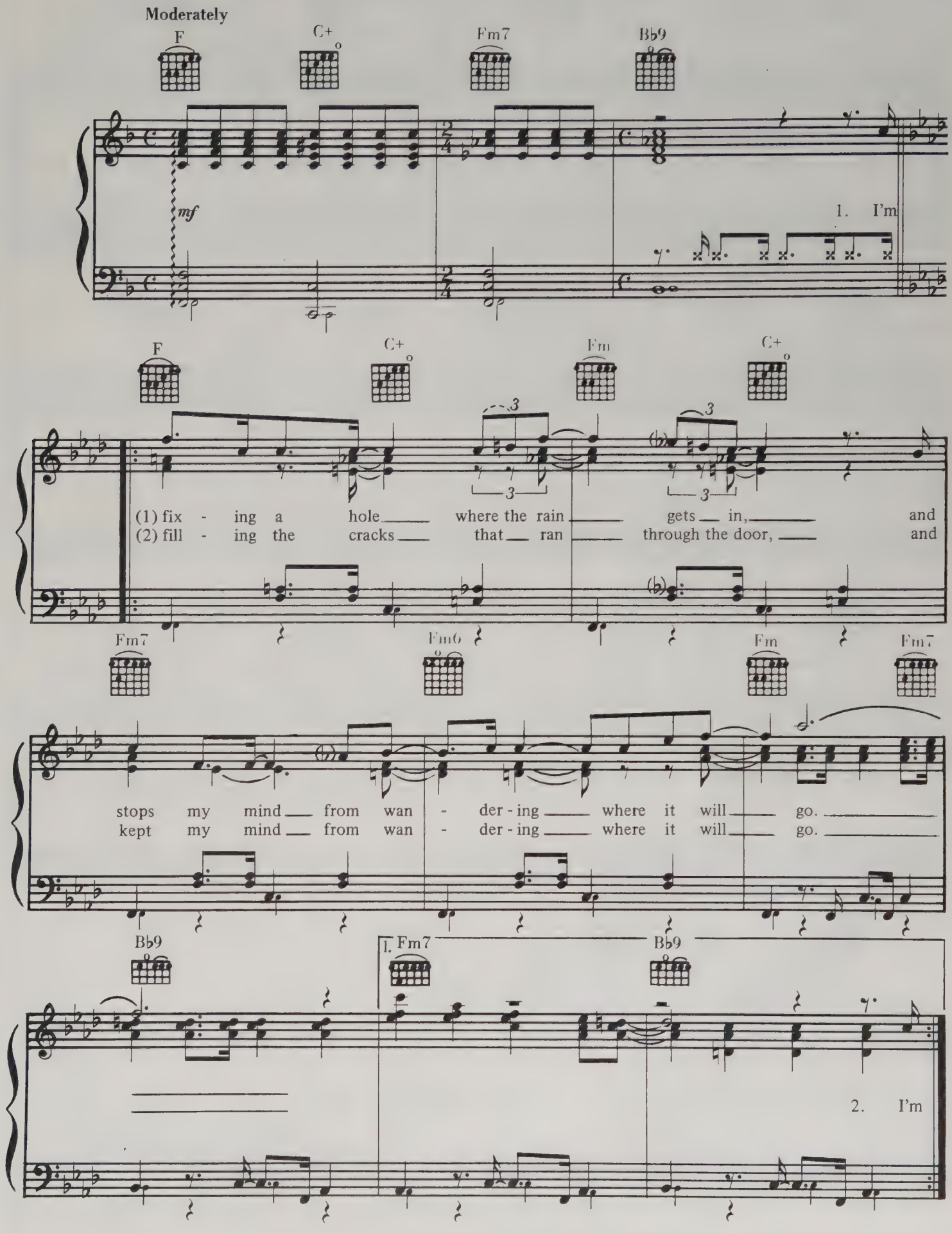

B11
B9
Step - ping out - side she is free.
How could she do this to me?"
Meet - ing a man from the mo - tor trade.
E
Melody I:
(falsetto)
She
She
She
Melody II:
(We gave her most of our
(We nev - er thought of our -
(What did we do that was
is leav - ing
is leav - ing
is hav - ing
lives
selves.
wrong.
Sac - ri - ficed
Nev - er a
We did - n't


home.
home.
fun.
most of our lives
thought for our - selves
know it was wrong
Bm6
We gave her ev - 'ry - thing mon - ey could
We strug - gled hard all our lives to get
Fun is the one thing that mon - ey can't
C♯m
4fr
F♯7
She's leav - ing home af - ter liv - ing a -
She's leav - ing home af - ter liv - ing a -
Some - thing in - side that was al - ways de -
buy.
by.
buy.


C♯m7
4fr
3rd time to Coda
F♯7
After repeat,
D. S. al Coda
lone for so man - y years.
lone for so man - y years.
nied for so man - y years. (to Coda)
Bye,
Bye,
Bye,
bye.)
bye.)
bye.)
(to Coda)
Coda
F♯7
C♯m7
4fr
She's leav - ing
F♯7
A
E
home.
(bye
bye.)

Fixing A Hole

By JOHN LENNON and PAUL McCARTNEY



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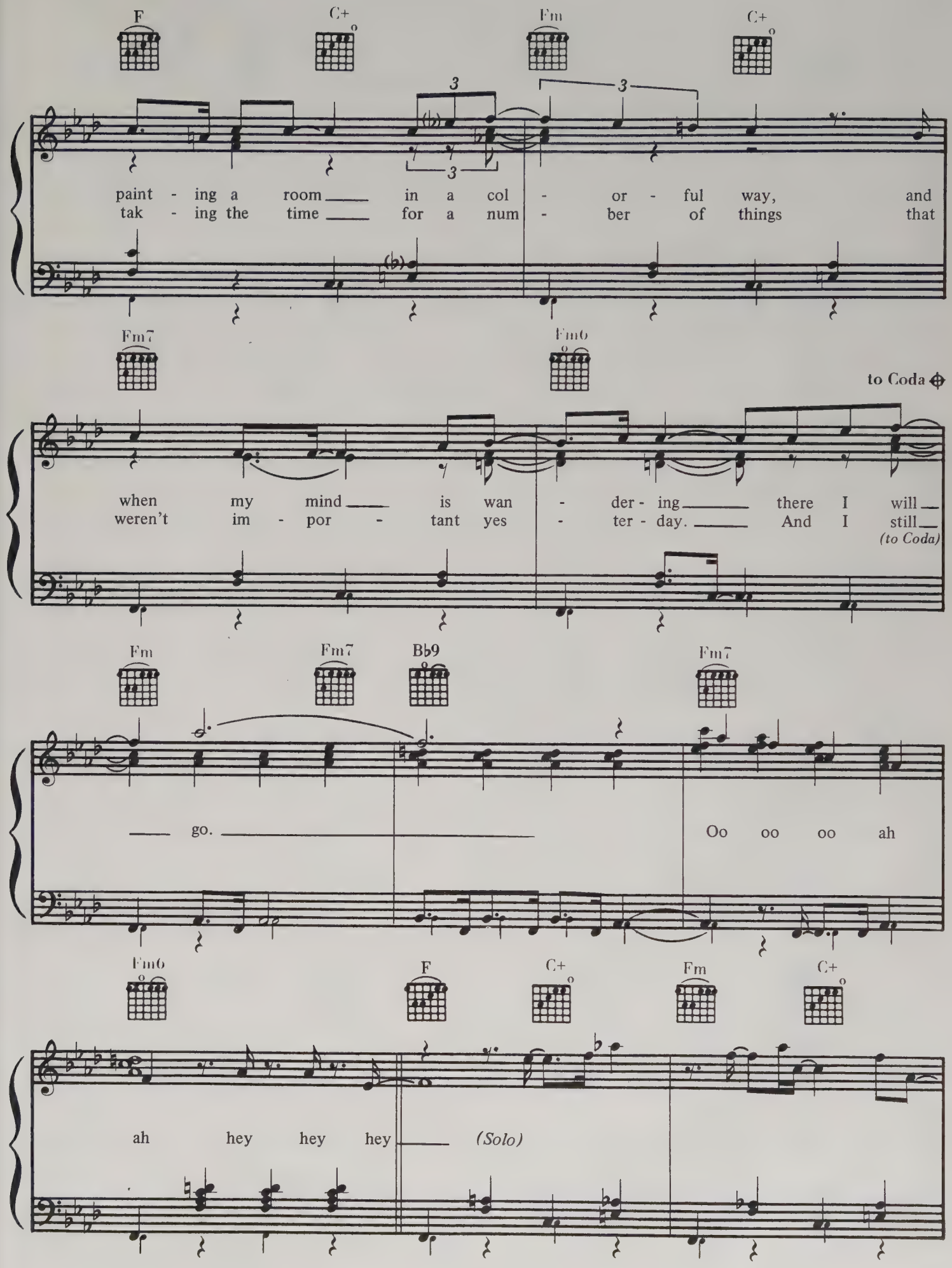
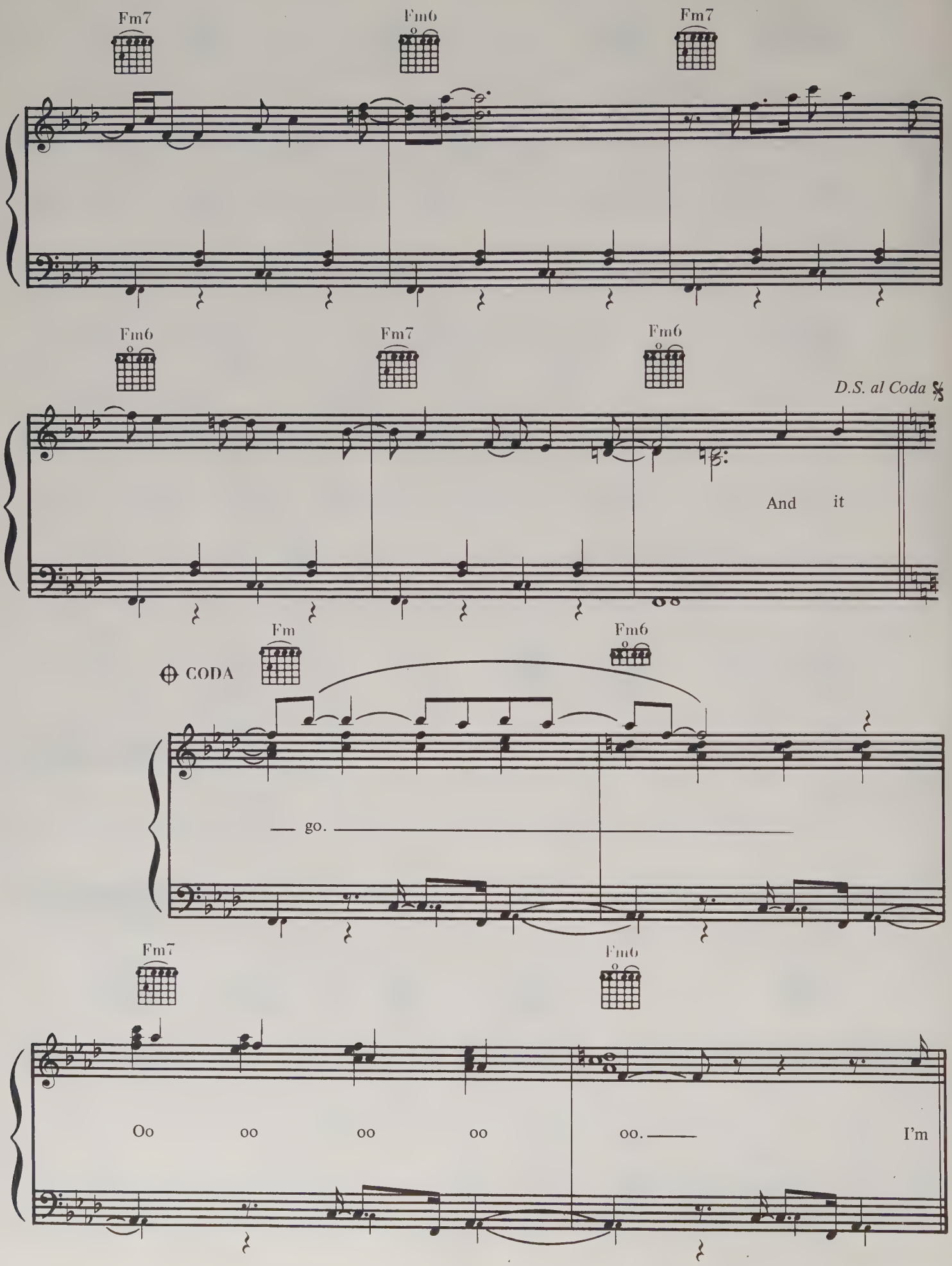
2. Fm7
B♭9
F
C11
And it real - ly does-n't mat - ter if I'm wrong,
F
C11
F
C11
F
I'm right where I be - long, I'm right where I be - long.
C
G7
C
G7
See the peo - ple stand-ing there who dis - a - gree and nev - er win and
Sil - ly peo - ple run a - round, who wor - ry me and nev - er ask me
C
G7
C9
won - der why they don't get in my door. I'm
why they don't get past my door. I'm

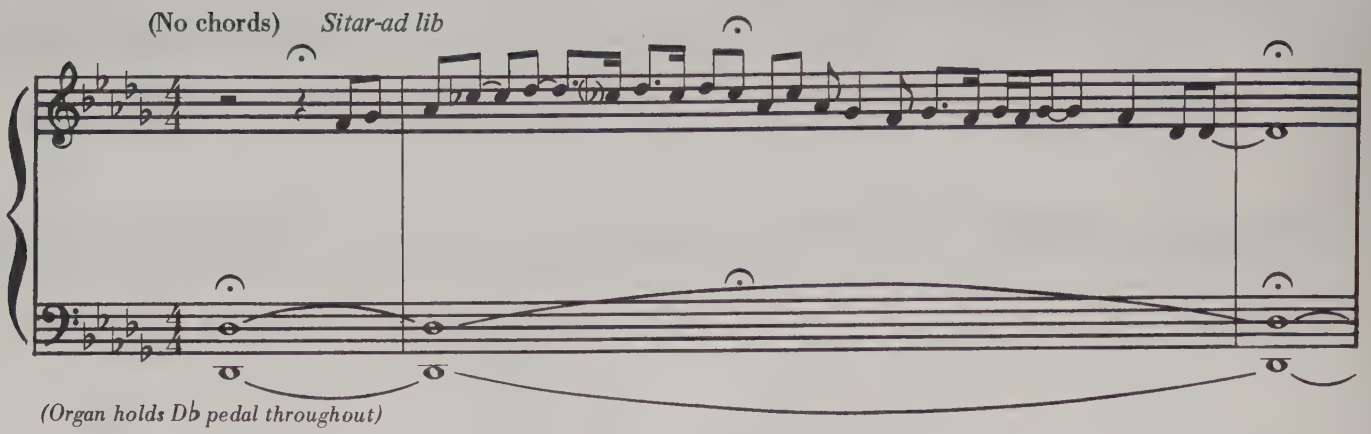

F
C+
Fm
C+
paint - ing a room in a col - or - ful way, and
tak - ing the time for a num - ber of things that
Fm7
Fm6
to Coda
when my mind is wan - der - ing there I will
weren't im - por - tant yes - ter - day. And I still
(to Coda)
Fm
Fm7
B♭9
Fm7
go.
Oo oo oo ah
Fm6
F
C+
Fm
C+
ah hey hey hey
(Solo)


Fm7
Fm6
Fm7
Fm6
Fm7
Fm6
D.S. al Coda
And it
Fm
Fm6
CODA
go.
Fm7
Fm6
Oo oo oo oo oo. I'm

Fm7
Fm6
fix - ing a hole where the rain gets in, and
Fm7
B♭9
3
stops my mind from wan - der - ing where it will
Fm7
Fm6
3
go, where it will
Fm7
Fm6
Repeat and Fade
go. I'm

Within You Without You

By GEORGE HARRISON



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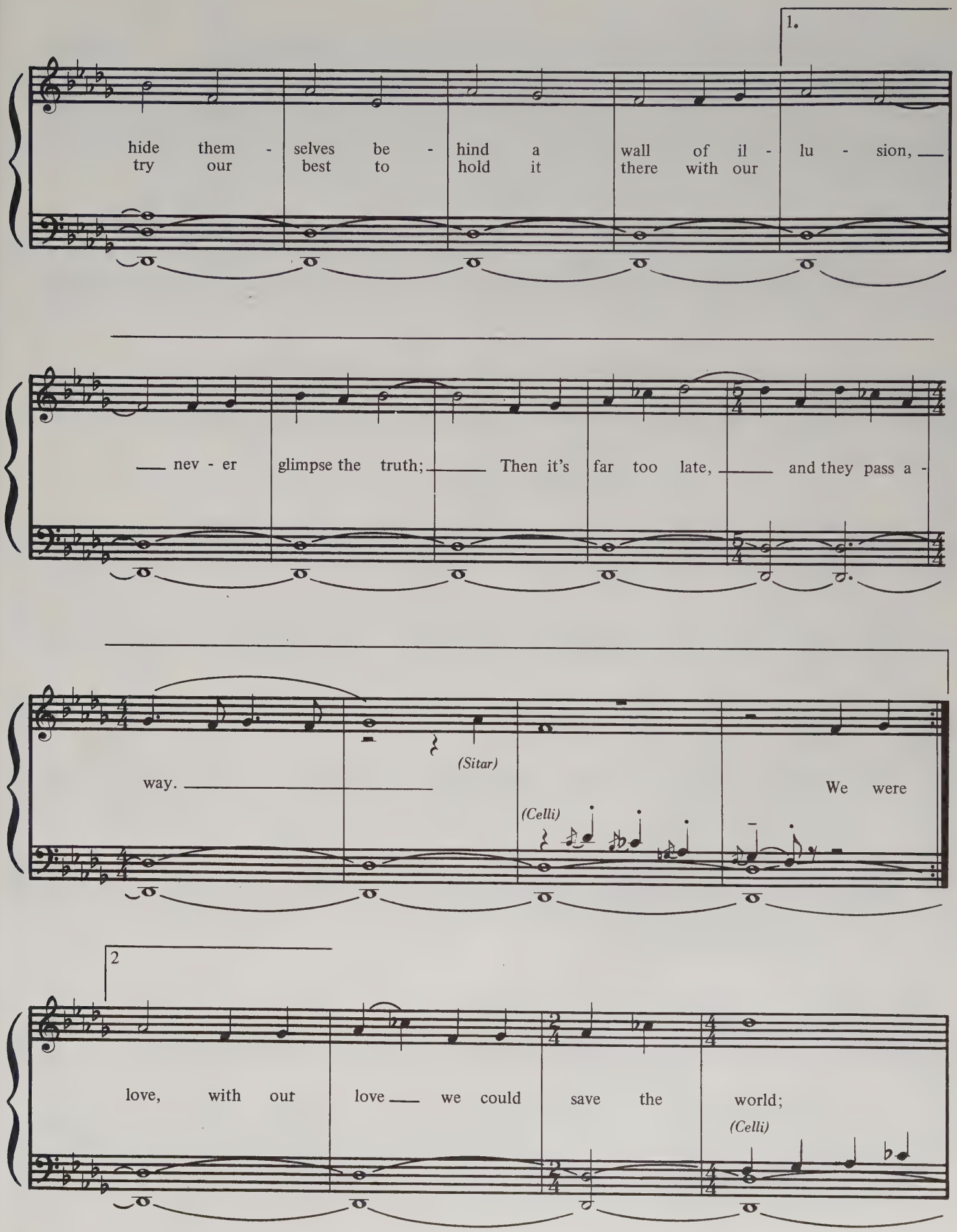
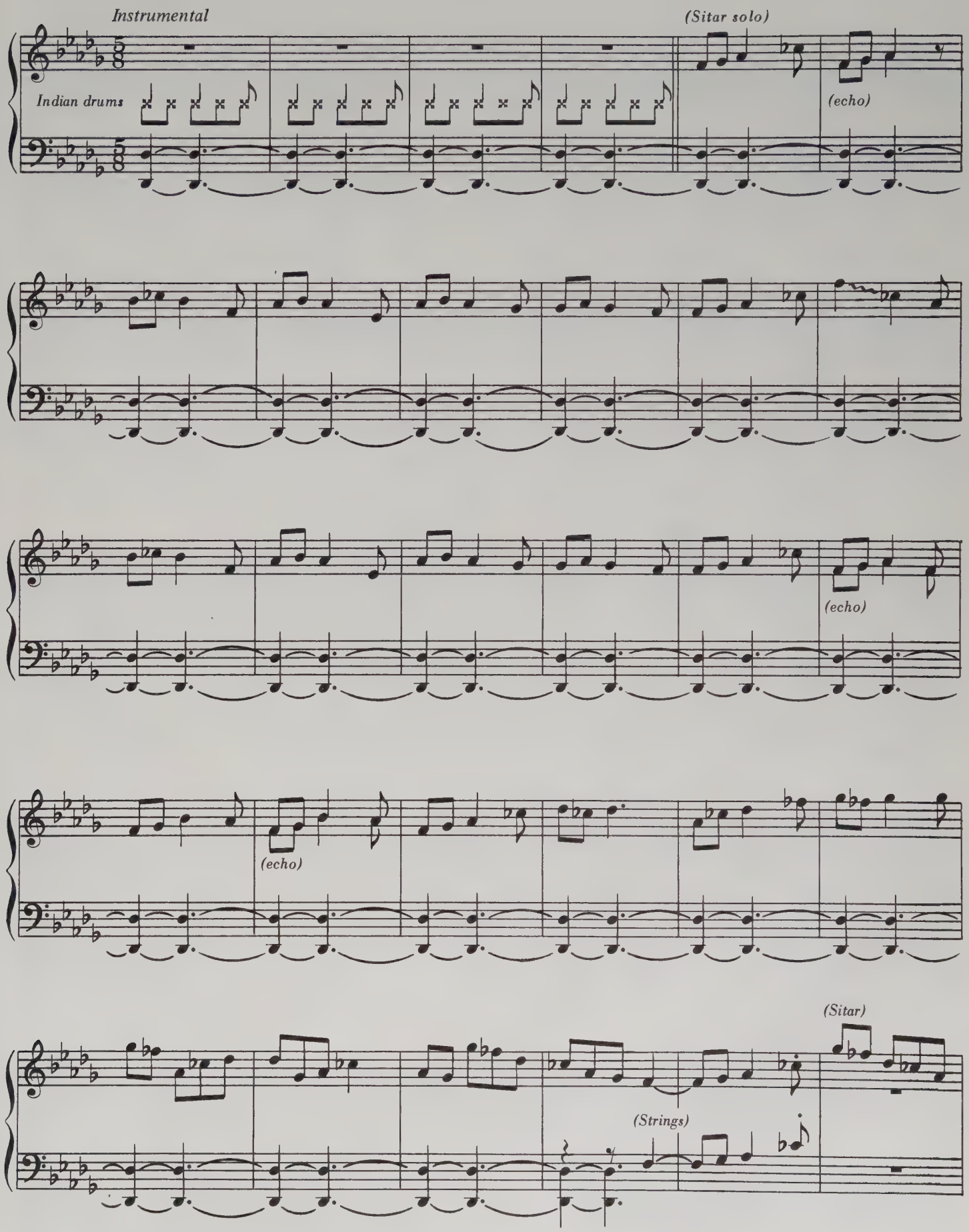
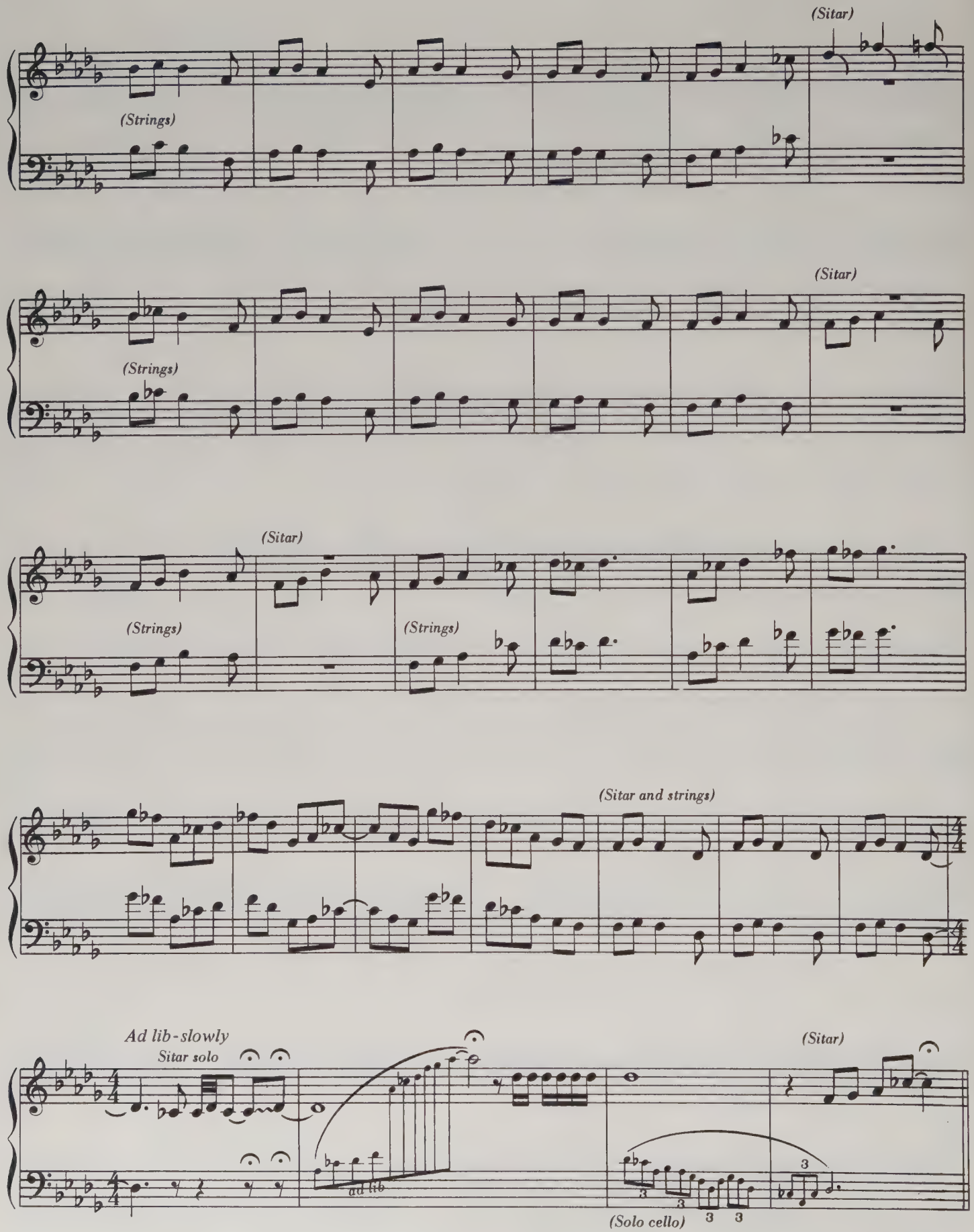
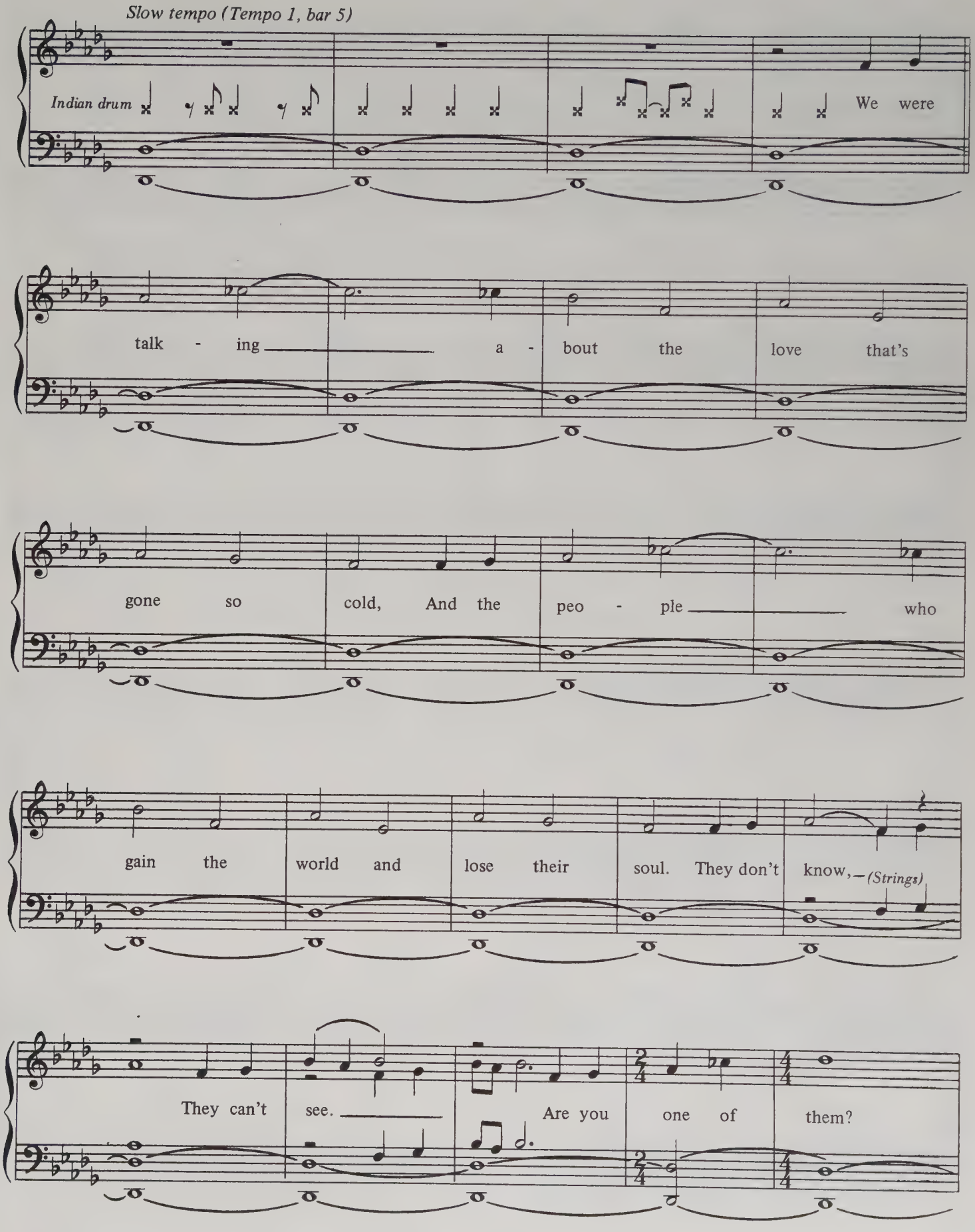

1.
hide them - selves be - hind a wall of il - lu - sion,
try our best to hold it there with our
nev - er glimpse the truth; Then it's far too late, and they pass a -
(Sitar)
way.
(Celli)
We were
2
love, with our love we could save the world;
(Celli)

If they on - ly knew.
Slightly faster
Indian drums
Try to re - a - lize it's all with -
And to see you're real - ly on - ly
1.
(Strings)
in your - self; no one else can make you change.
ver - y small, and
2.
life flows on with - in you and with - out you.


Instrumental
(Sitar solo)
Indian drums
(echo)
(echo)
(echo)
(Sitar)
(Strings)

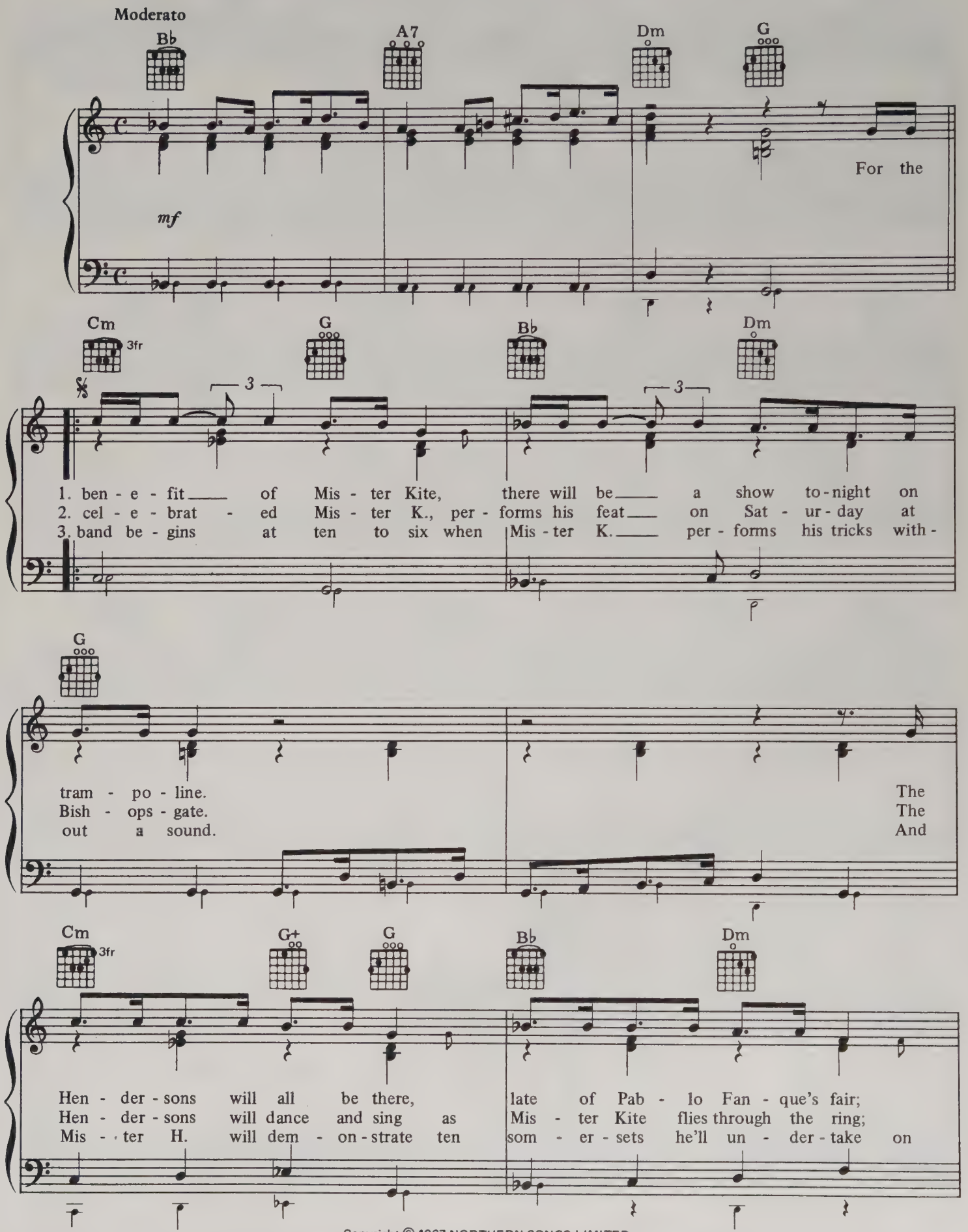

(Sitar)
(Strings)
(Sitar)
(Strings)
(Sitar)
(Strings)
(Strings)
(Sitar and strings)
Ad lib - slowly
Sitar solo
ad lib
(Sitar)
(Solo cello)


Slow tempo (Tempo 1, bar 5)
Indian drum
We were
talk - ing
a - bout the
love that's
gone so
cold, And the
peo - ple
who
gain the
world and
lose their
soul. They don't
know,
(Strings)
They can't
see.
Are you
one of
them?

(Strings)
Slightly faster
rit.
When you've seen be - yond your - self, then
And the time will come when you see
1.
(Strings)
you may find peace of mind is wait - ing there.
we're all one, and
2.
life flows on with - in you and with - out you.

Being For The Benefit of Mr. Kite

By JOHN LENNON and PAUL McCARTNEY


Moderato
B♭
A7
Dm
G
For the
mf
Cm
3fr
G
B♭
Dm
1. ben - e - fit of Mis - ter Kite, there will be a show to-night on
2. cel - e - brat - ed Mis - ter K., per - forms his feat on Sat - ur - day at
3. band be - gins at ten to six when Mis - ter K. per - forms his tricks with -
G
tram - po - line. The
Bish - ops - gate. The
out a sound. And
Cm
3fr
G+
G
B♭
Dm
Hen - der - sons will all be there, late of Pab - lo Fan - que's fair;
Hen - der - sons will dance and sing as Mis - ter Kite flies through the ring;
Mis - ter H. will dem - on - strate ten som - er - sets he'll un - der - take on

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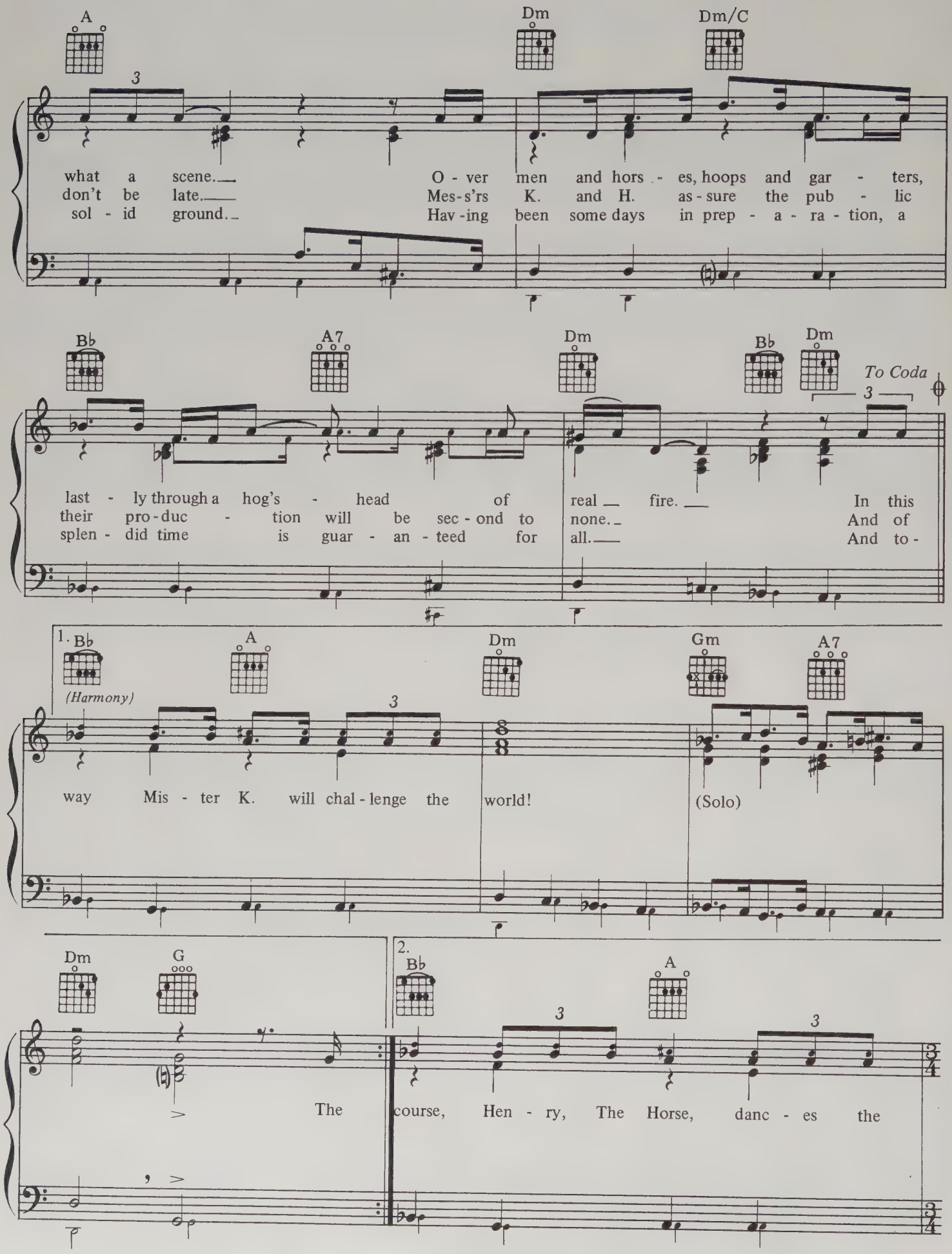
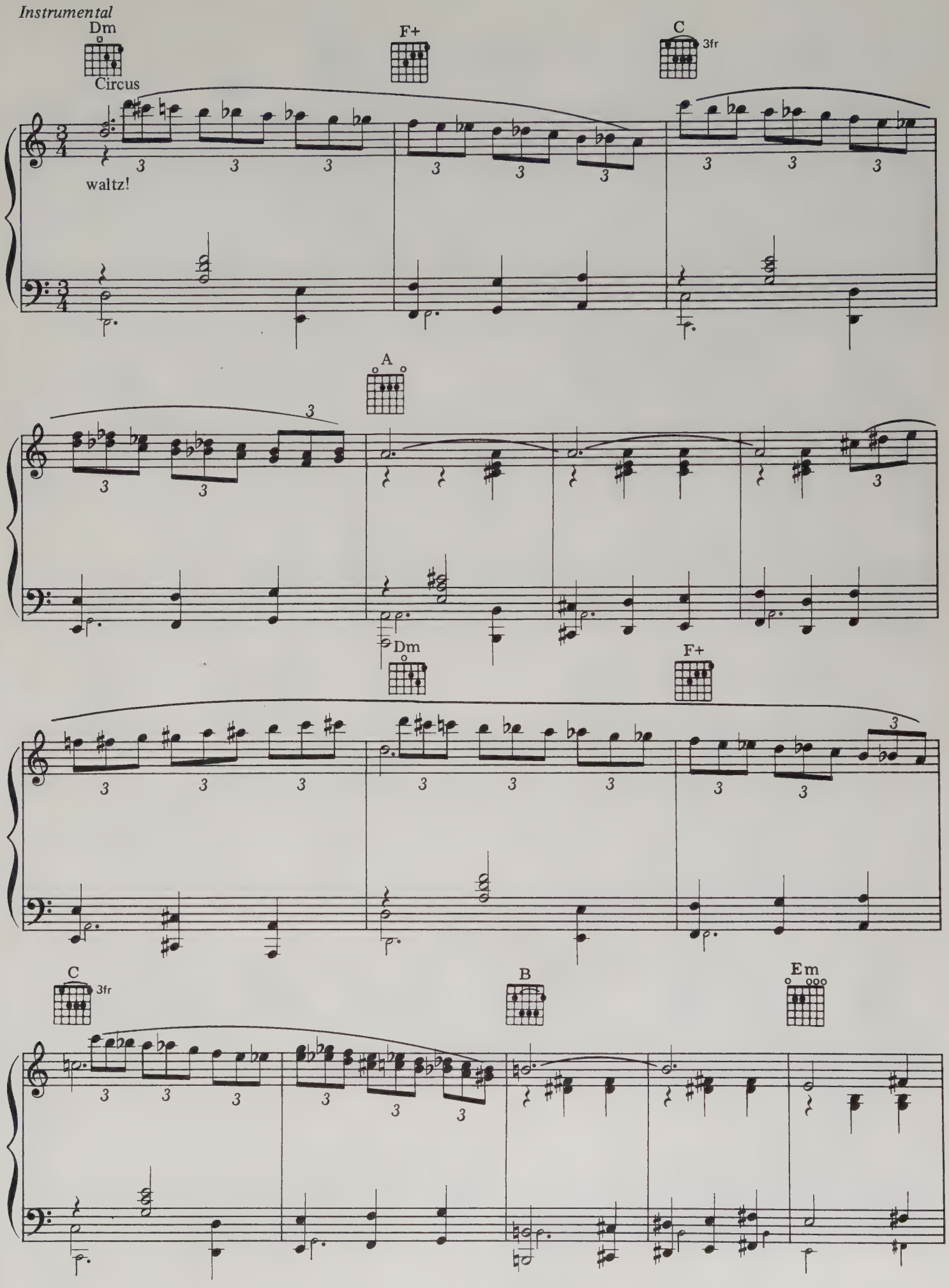
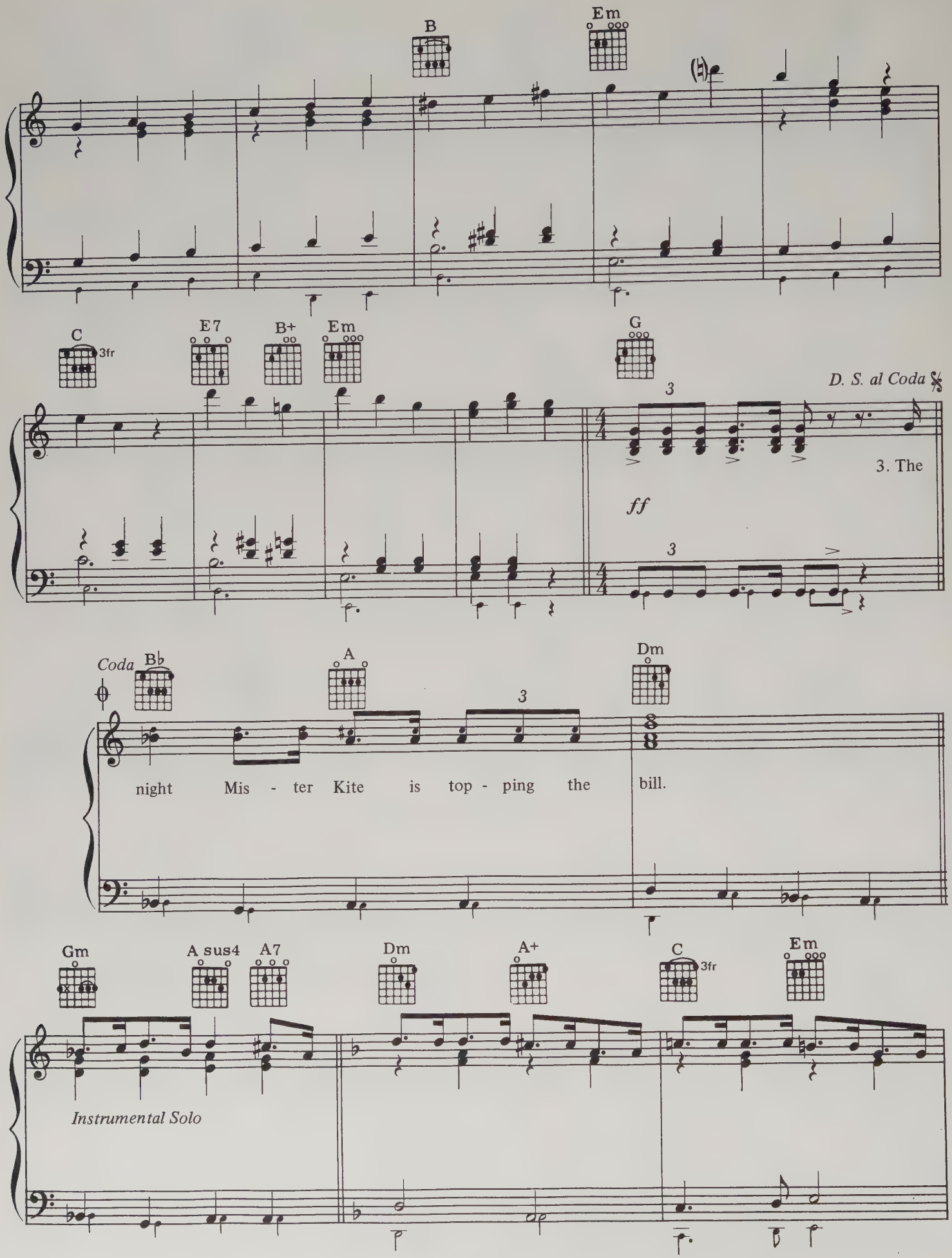
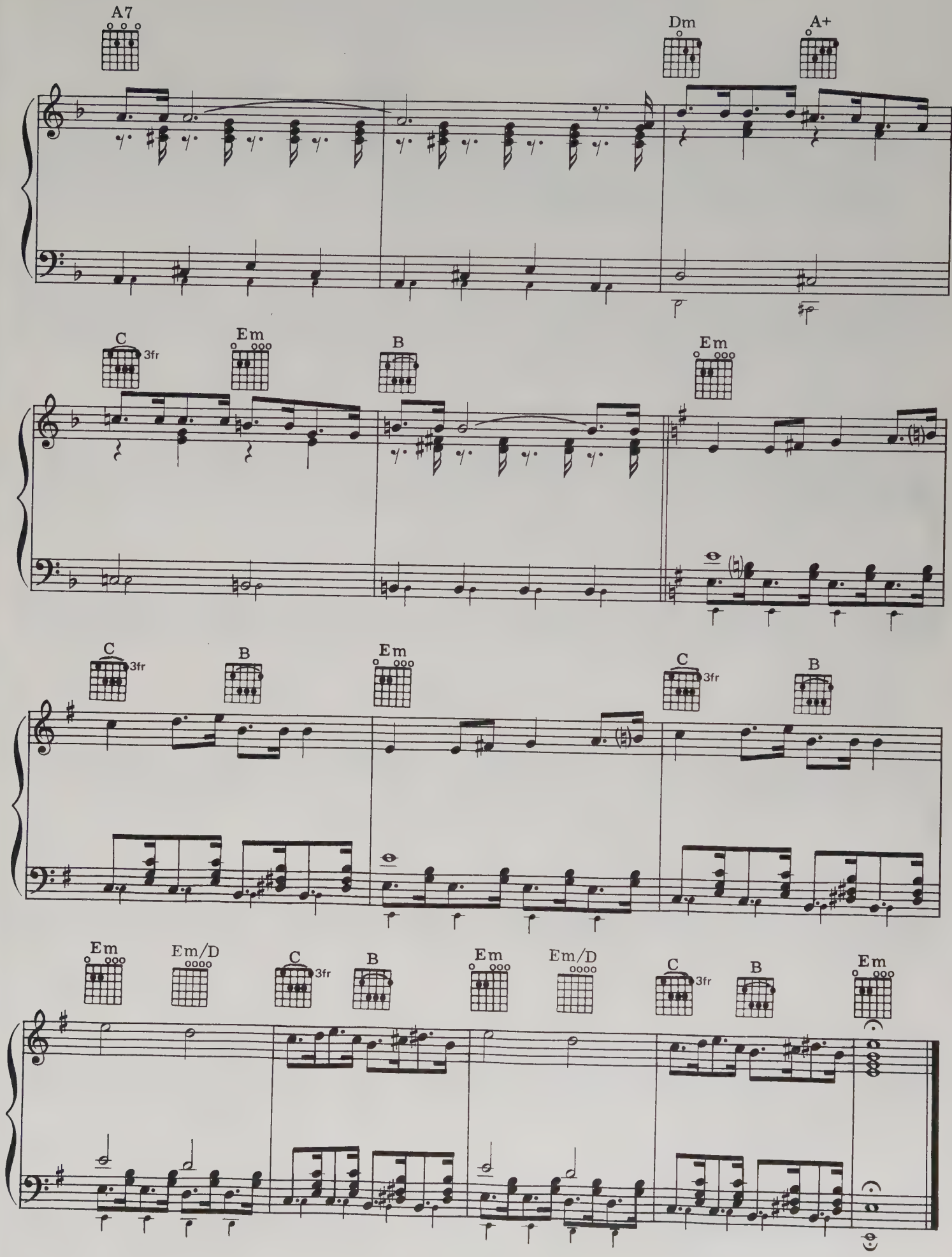

A
Dm
Dm/C
3
what a scene.
don't be late.
sol - id ground.
O - ver men and hors - es, hoops and gar - ters,
Mes-s'rs K. and H. as - sure the pub - lic
Hav - ing been some days in prep - a - ra - tion, a
Bb
A7
Dm
Bb
Dm
To Coda
3
last - ly through a hog's - head of
their pro - duc - tion will be sec - ond to
splen - did time is guar - an - teed for
real fire.
none.
all.
In this
And of
And to -
1.
Bb
A
Dm
Gm
A7
(Harmony)
3
way Mis - ter K. will chal - lenge the world!
(Solo)
Dm
G
2.
Bb
A
3
3
The course, Hen - ry, The Horse, danc - es the

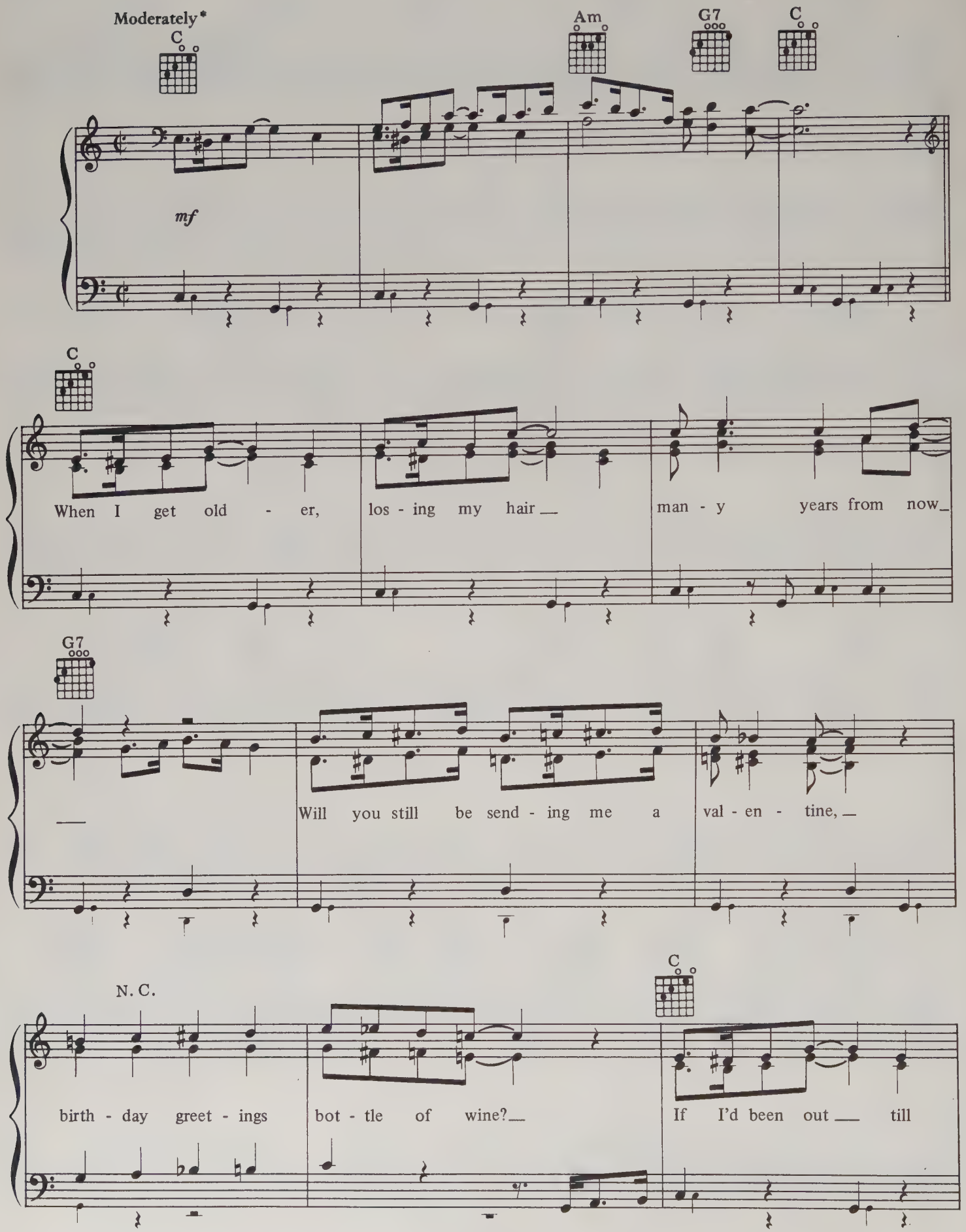

Instrumental
Dm
Circus
F+
C
3fr
waltz!
A
Dm
F+
C
3fr
B
Em


B
Em
C
3fr
E7
B+
Em
G
D. S. al Coda
3
3. The
ff
3
Coda
B♭
A
Dm
3
night Mis - ter Kite is top - ping the bill.
Gm
A sus4
A7
Dm
A+
C
3fr
Em
Instrumental Solo


A7
Dm
A+
C
3fr
Em
B
Em
C
3fr
B
Em
C
3fr
B
Em
Em
Em/D
C
3fr
B
Em
Em/D
C
3fr
B
Em

When I'm Sixty Four

By JOHN LENNON and PAUL McCARTNEY


Moderately*
C
Am
G7
C
mf
C
When I get old - er, los - ing my hair__ man - y years from now_
G7
__ Will you still be send - ing me a val - en - tine,_
N. C.
C
birth - day greet - ings bot - tle of wine?__ If I'd been out__ till

*Recorded ½ step higher in D♭ (C♯) major; to play with record, mentally add seven sharps to key signature.

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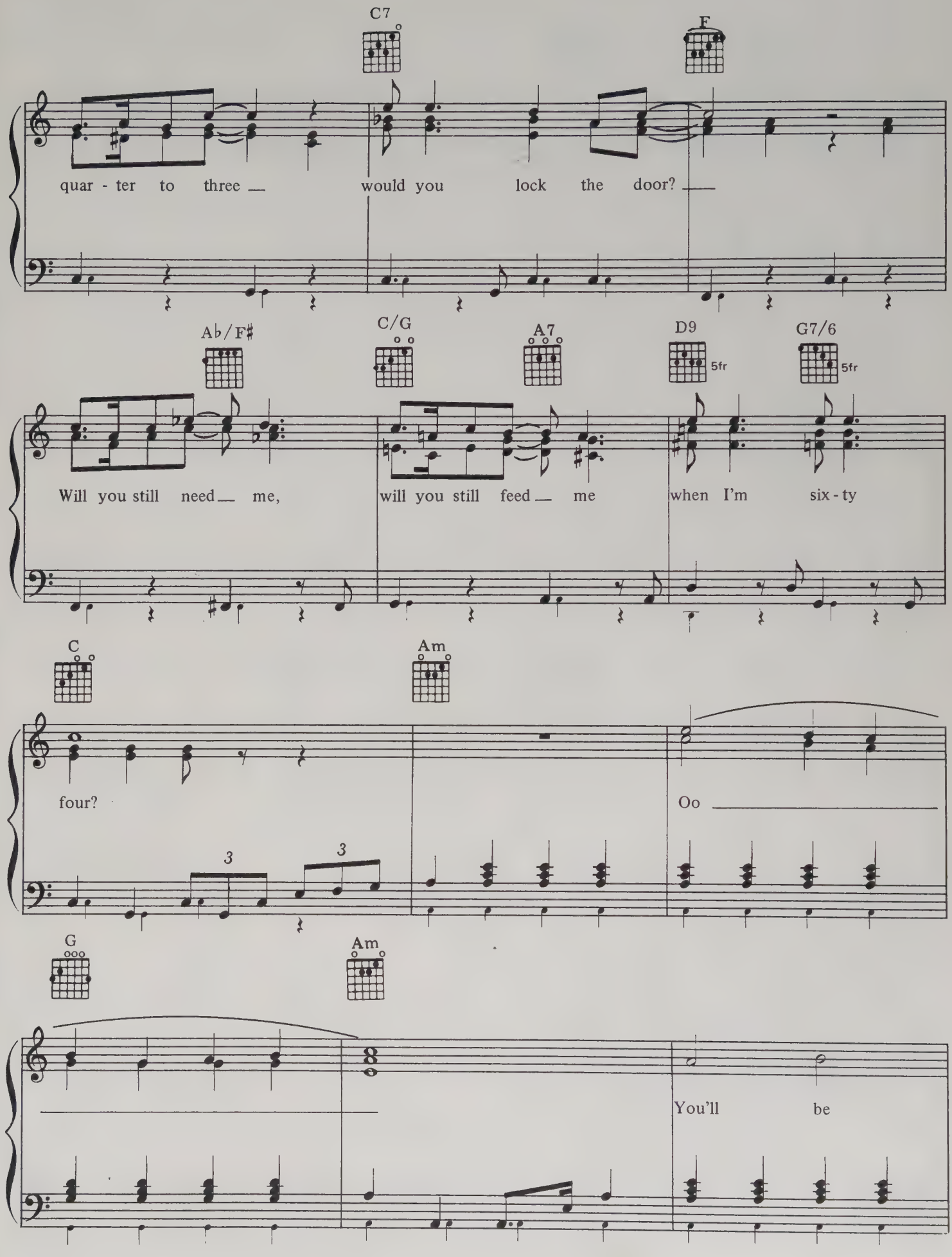
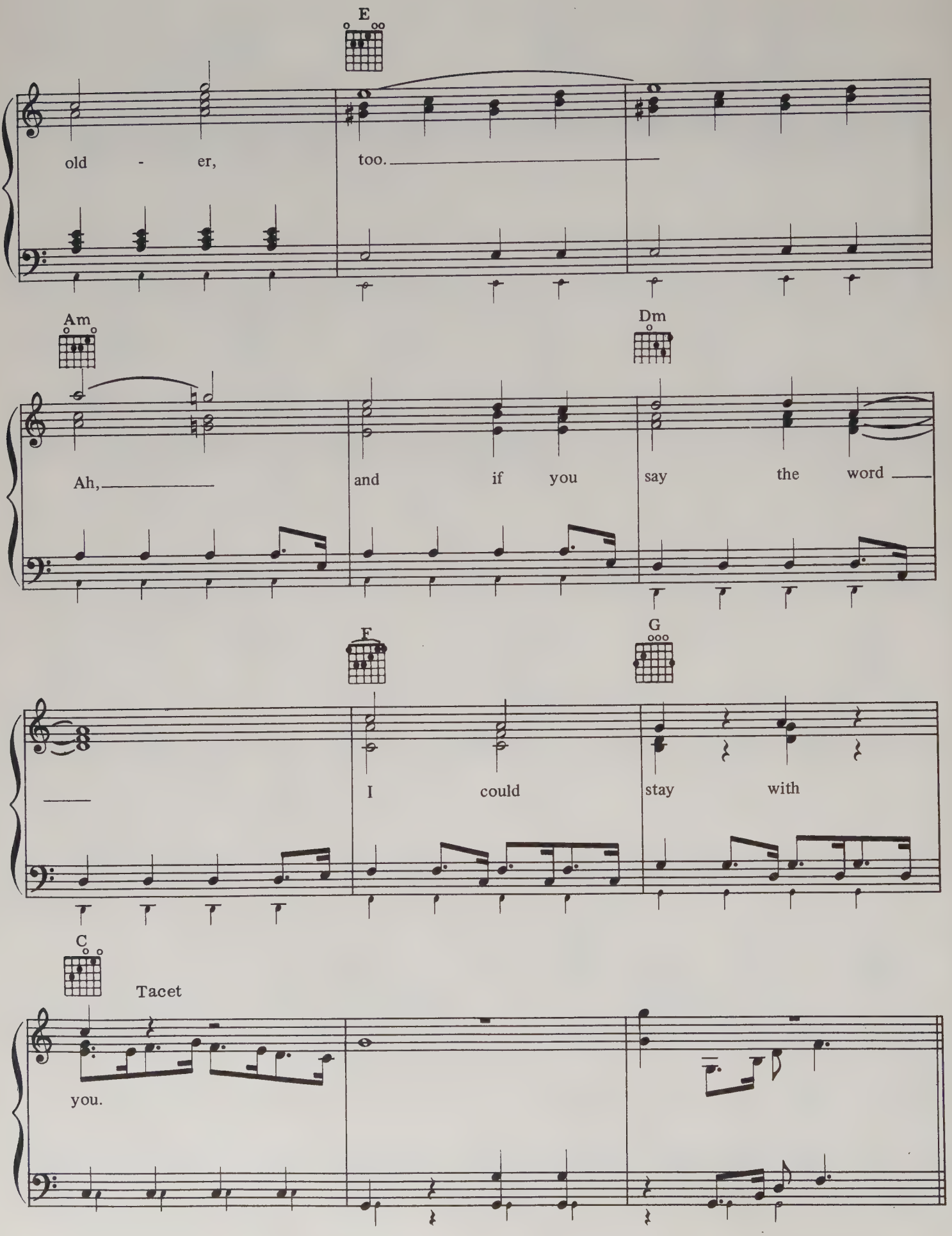
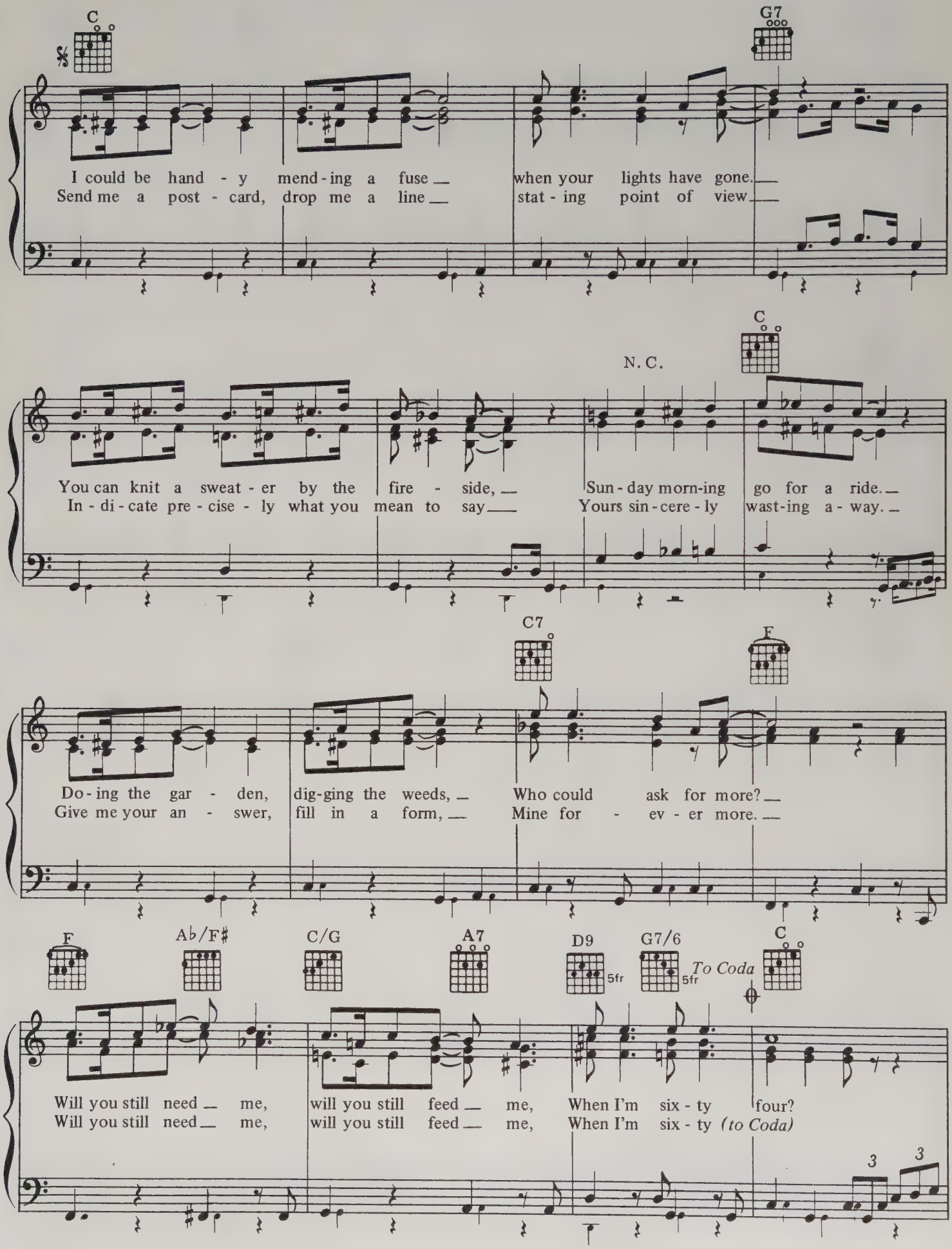
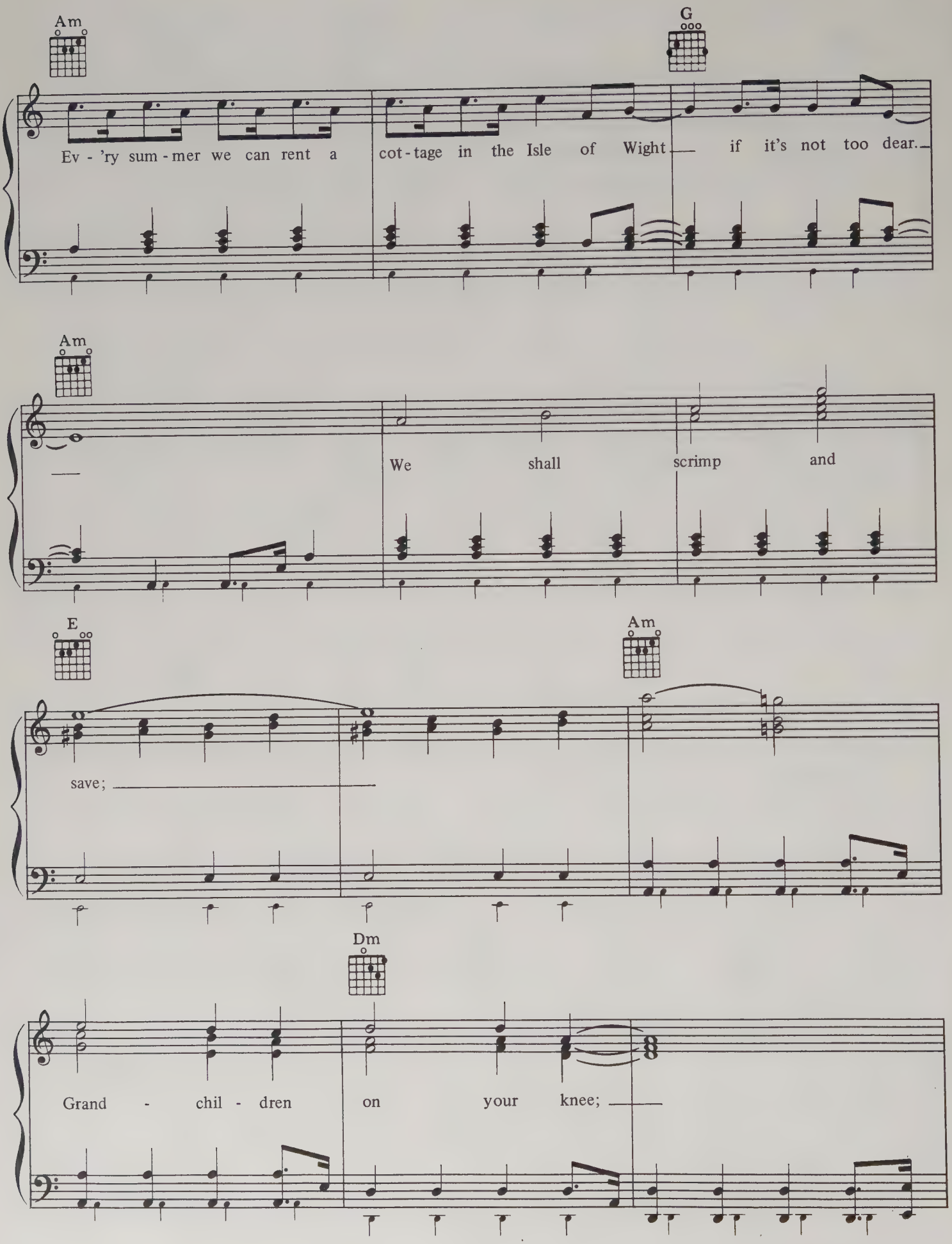
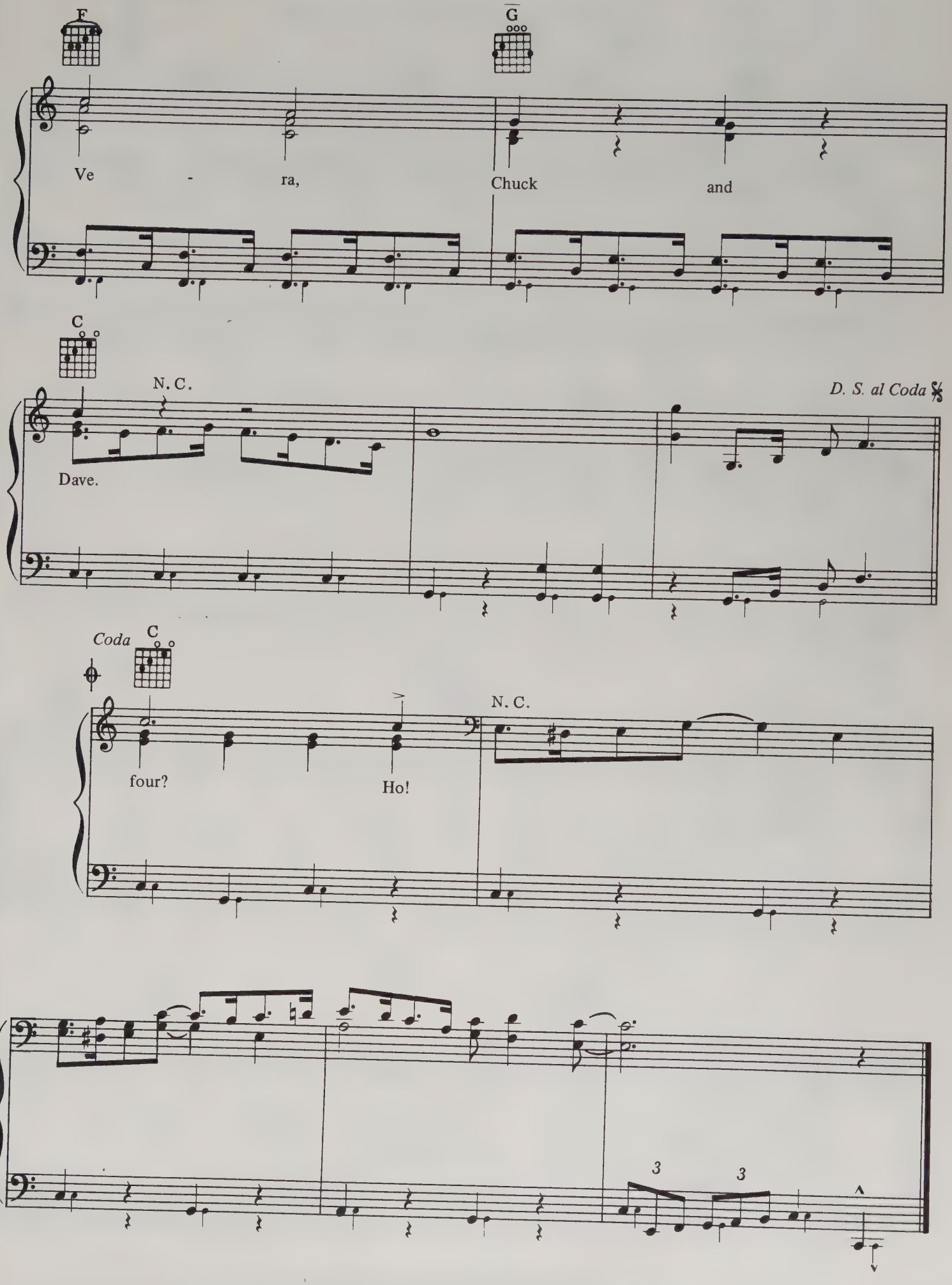

C7
F
quar - ter to three
would you lock the door?
Ab/F#
C/G
A7
D9
5fr
G7/6
5fr
Will you still need me,
will you still feed me
when I'm six - ty
C
Am
four?
Oo
3
3
G
Am
You'll be


E
old - er,
too.
Am
Dm
Ah,
and if you say the word
F
G
I could stay with
C
Tacet
you.

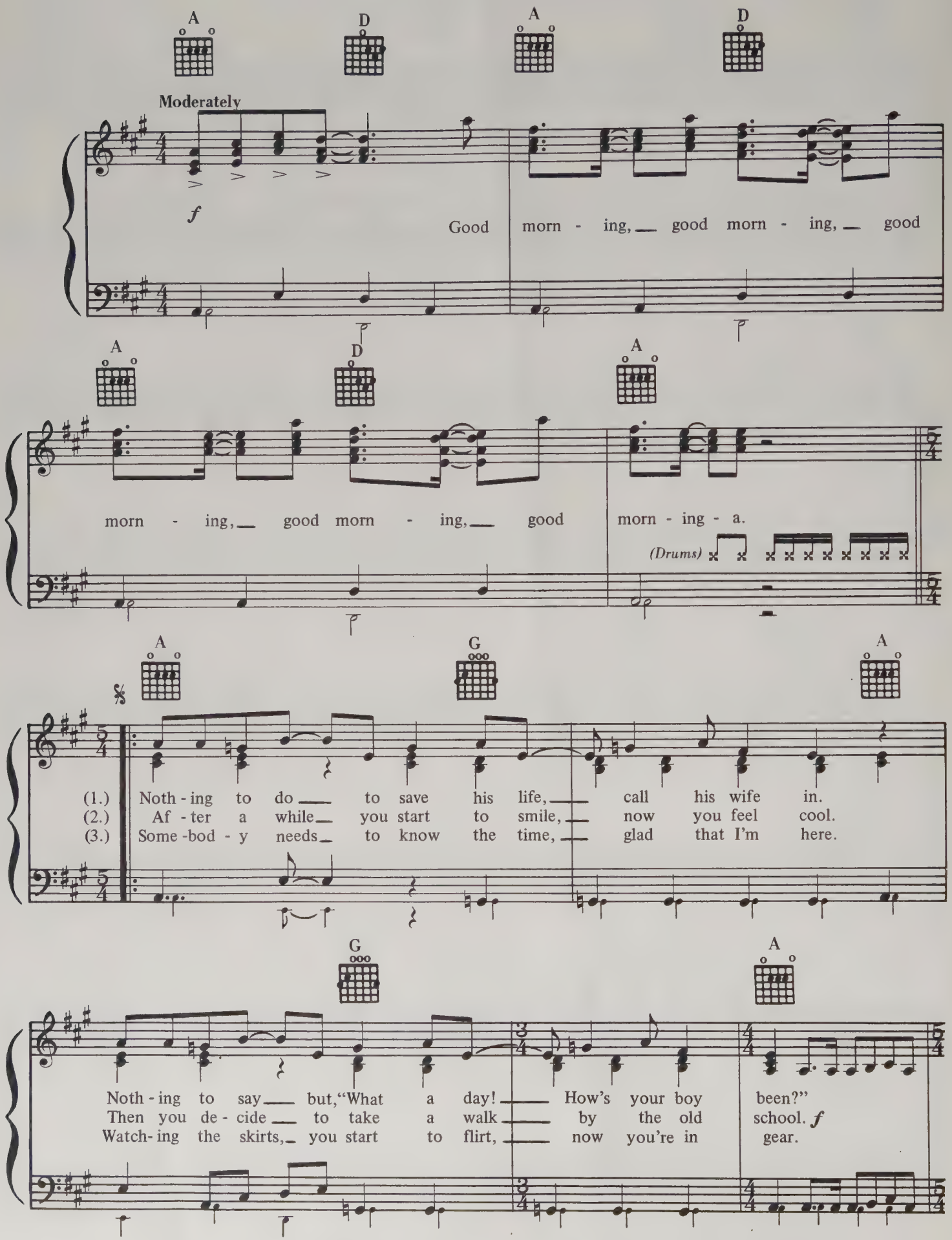

C
G7
I could be hand - y mend - ing a fuse _ when your lights have gone. _
Send me a post - card, drop me a line _ stat - ing point of view _
N. C.
C
You can knit a sweat - er by the fire - side, _ Sun - day morn-ing go for a ride. _
In - di - cate pre - cise - ly what you mean to say _ Yours sin - cere - ly wast-ing a - way. _
C7
F
Do - ing the gar - den, dig-ging the weeds, _ Who could ask for more? _
Give me your an - swer, fill in a form, _ Mine for - ev - er more. _
F
A♭/F♯
C/G
A7
D9
5fr
G7/6
5fr
To Coda
C
Will you still need _ me, will you still feed _ me, When I'm six - ty four?
Will you still need _ me, will you still feed _ me, When I'm six - ty (to Coda)
3
3


Am
G
Ev - 'ry sum - mer we can rent a cot - tage in the Isle of Wight if it's not too dear.
Am
We shall scrimp and
E
Am
save;
Dm
Grand - chil - dren on your knee;


F
G
Ve - ra,
Chuck and
C
N. C.
D. S. al Coda
Dave.
Coda
C
N. C.
four?
Ho!
3
3

Good Morning Good Morning

By JOHN LENNON and PAUL McCARTNEY


A
D
A
D
Moderately
f
Good morn - ing, good morn - ing, good
A
D
A
morn - ing, good morn - ing, good morn - ing - a.
(Drums)
A
G
A
(1.) Noth - ing to do to save his life, call his wife in.
(2.) Af - ter a while you start to smile, now you feel cool.
(3.) Some - bod - y needs to know the time, glad that I'm here.
G
A
Noth - ing to say but, "What a day! How's your boy been?"
Then you de - cide to take a walk by the old school. f
Watch - ing the skirts, you start to flirt, now you're in gear.

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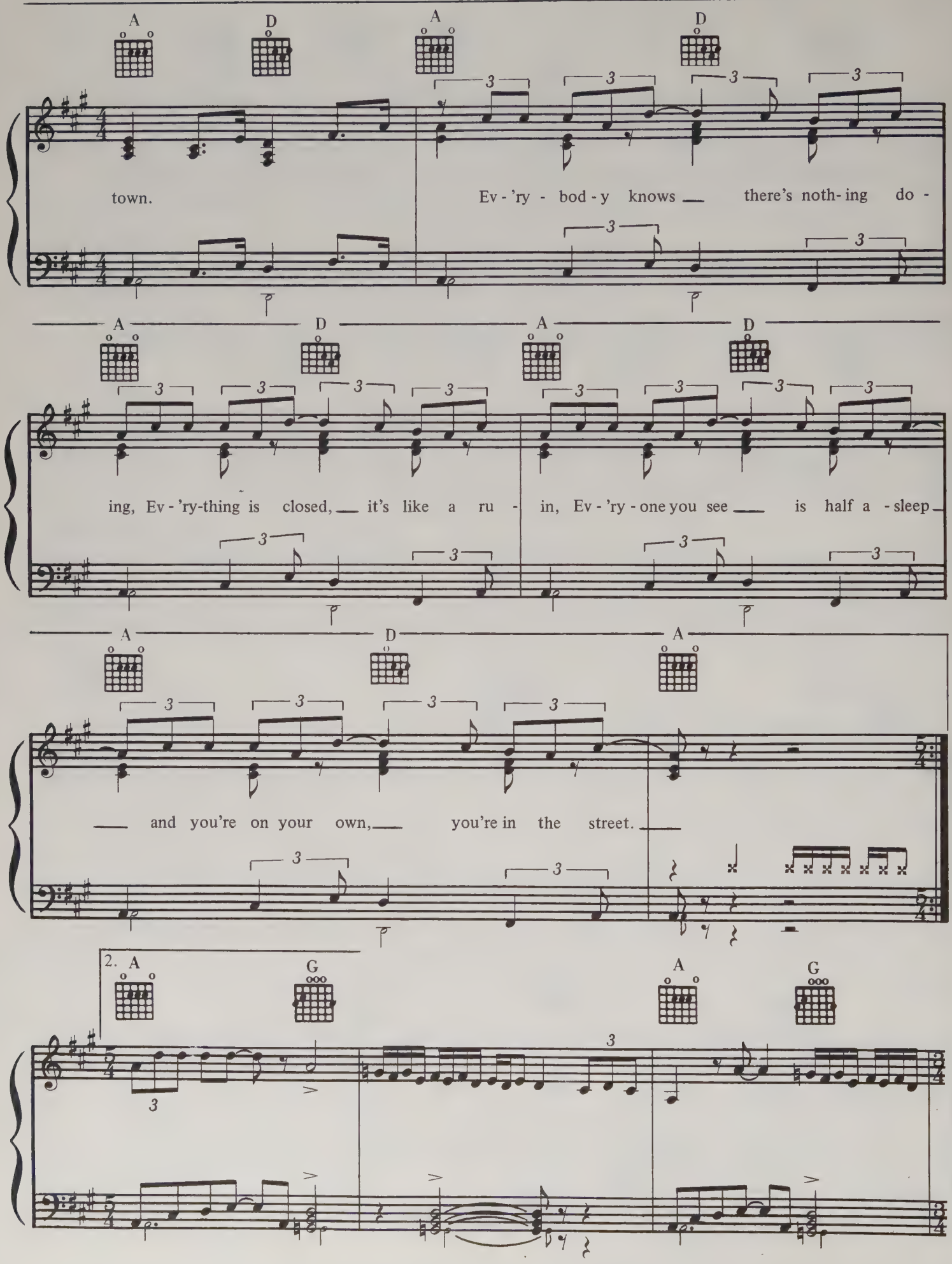
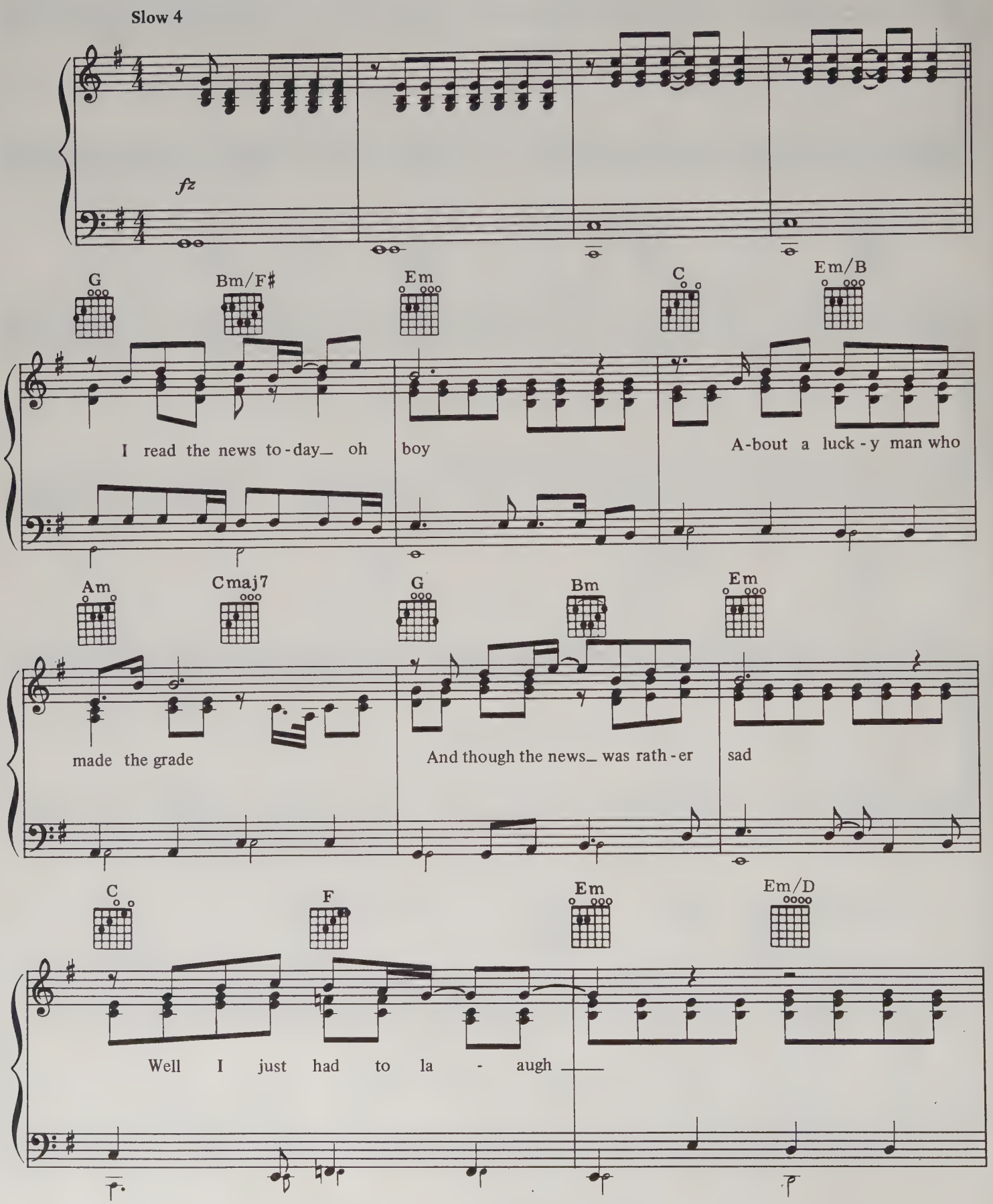
D
E
E7
A
Noth- ing to do, it's up to you,
Noth- ing has changed, it's still the same,
Go to a show, you hope she goes,
I've got noth- ing to say but
G
A
D
A
to Coda
(Solo-2nd time)
"It's O. K. Good morn - ing, good morn - ing, good morn - ing - a."
1.
A
G
A
Go - ing to work, don't want to go, feel - ing low down,
G
Head - ing for home, you start to roam, then you're in


A
D
A
D
town.
Ev - 'ry - bod - y knows there's noth- ing do -
A
D
A
D
ing, Ev - 'ry-thing is closed, it's like a ru - in, Ev - 'ry - one you see is half a - sleep
A
D
A
and you're on your own, you're in the street.
2. A
G
A
G

G
A
D
A
D
Peo - ple run-ning 'round, it's five o' - clock.
A
D
A
D
Ev -'ry-where in town it's get-ting dark, Ev - 'ry - one you see is full of life,
A
D
A
D.S. al Coda
trem.
It's time for tea and 'meet the wife.'
CODA
A
D
A
Repeat and Fade (with effects)
morn - ing, good morn - ing, good.
Good

A Day In The Life

By JOHN LENNON and PAUL McCARTNEY



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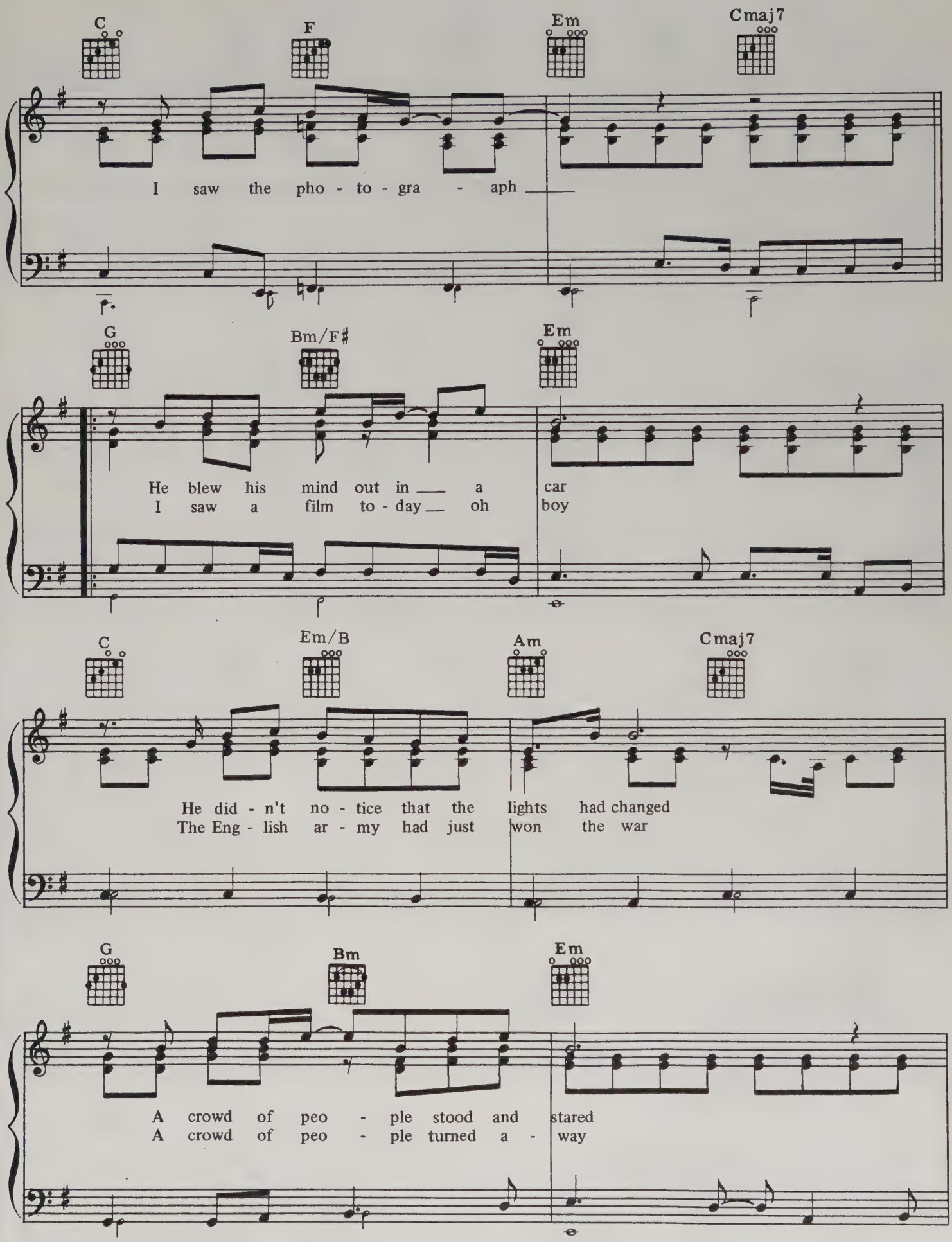
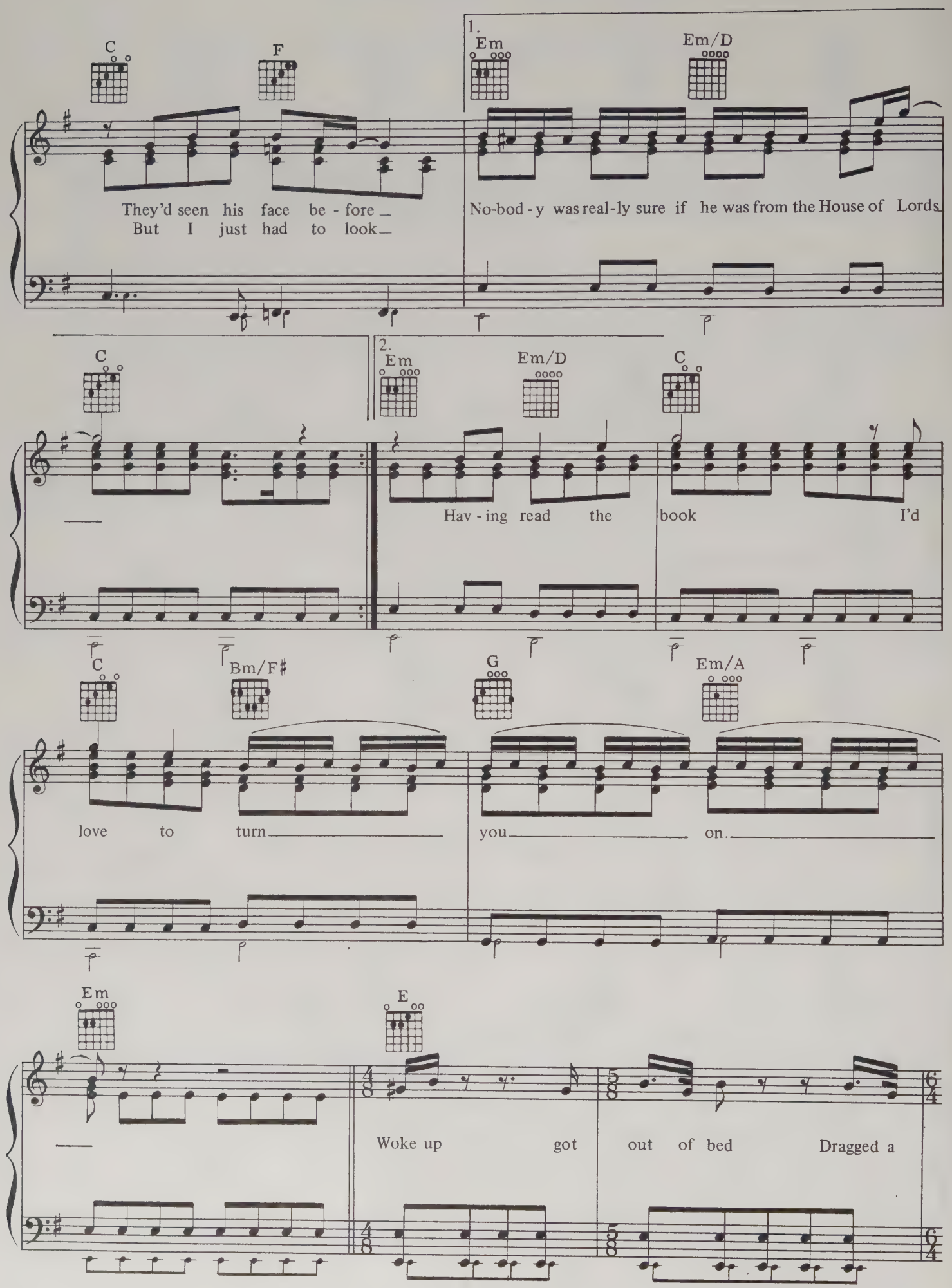
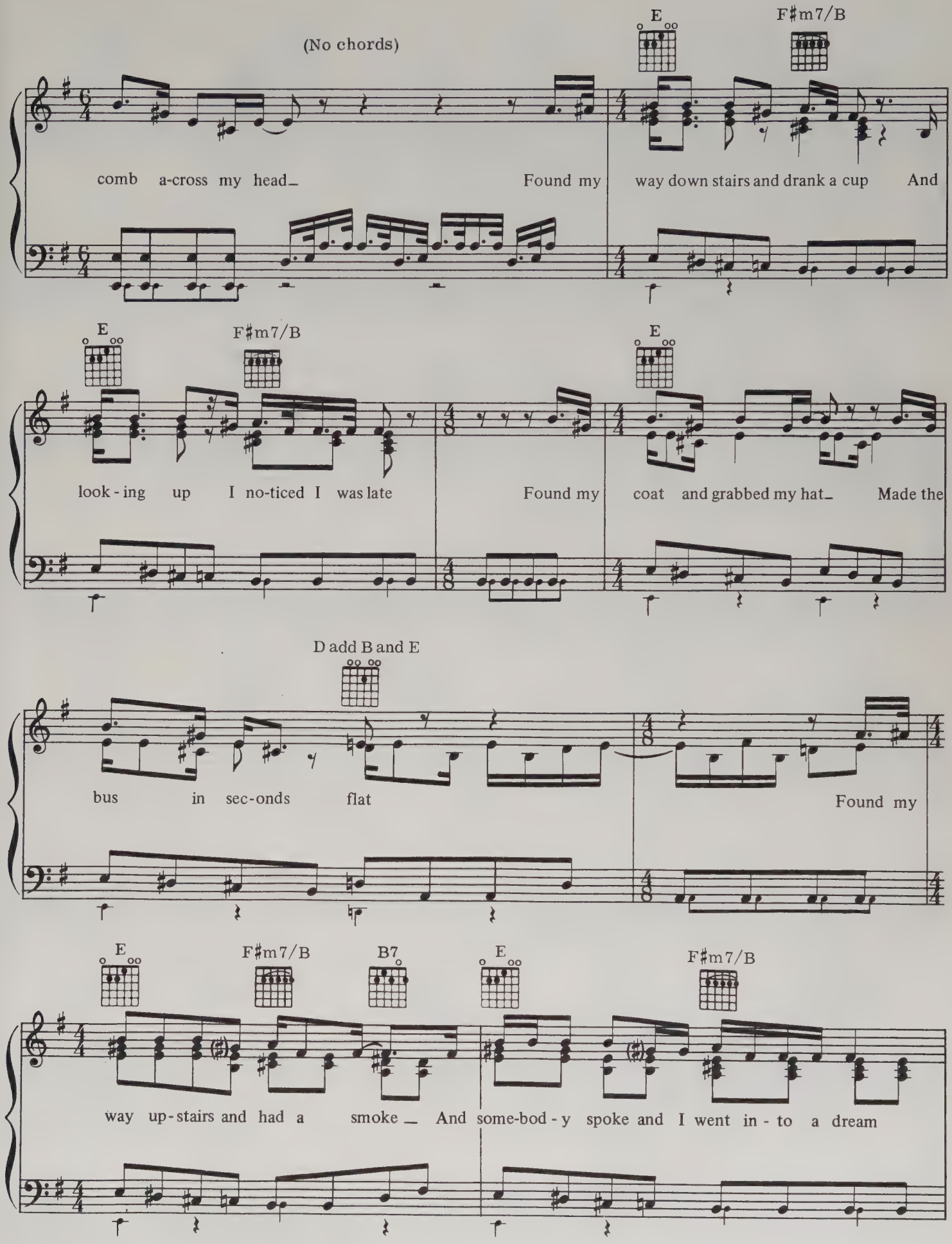
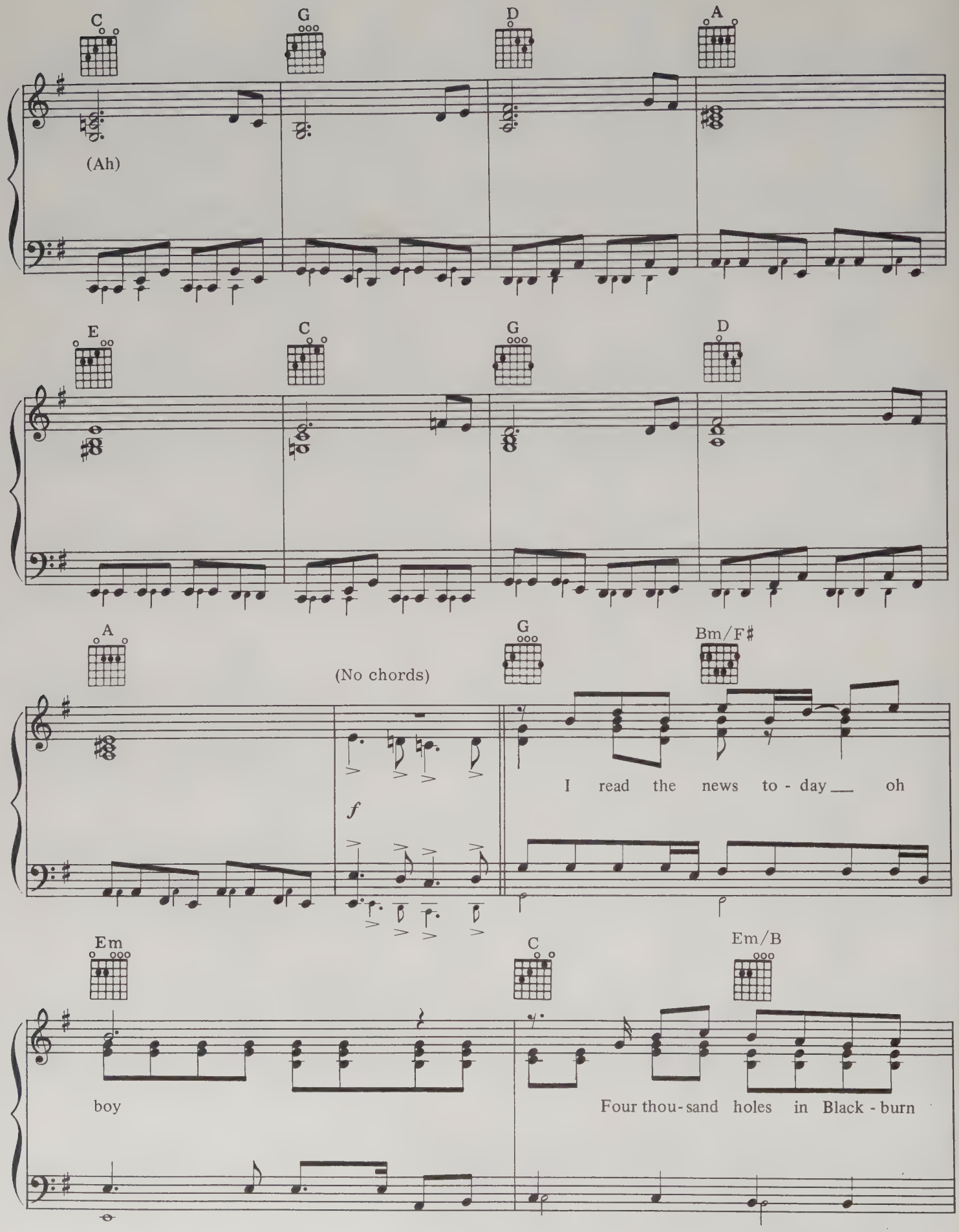
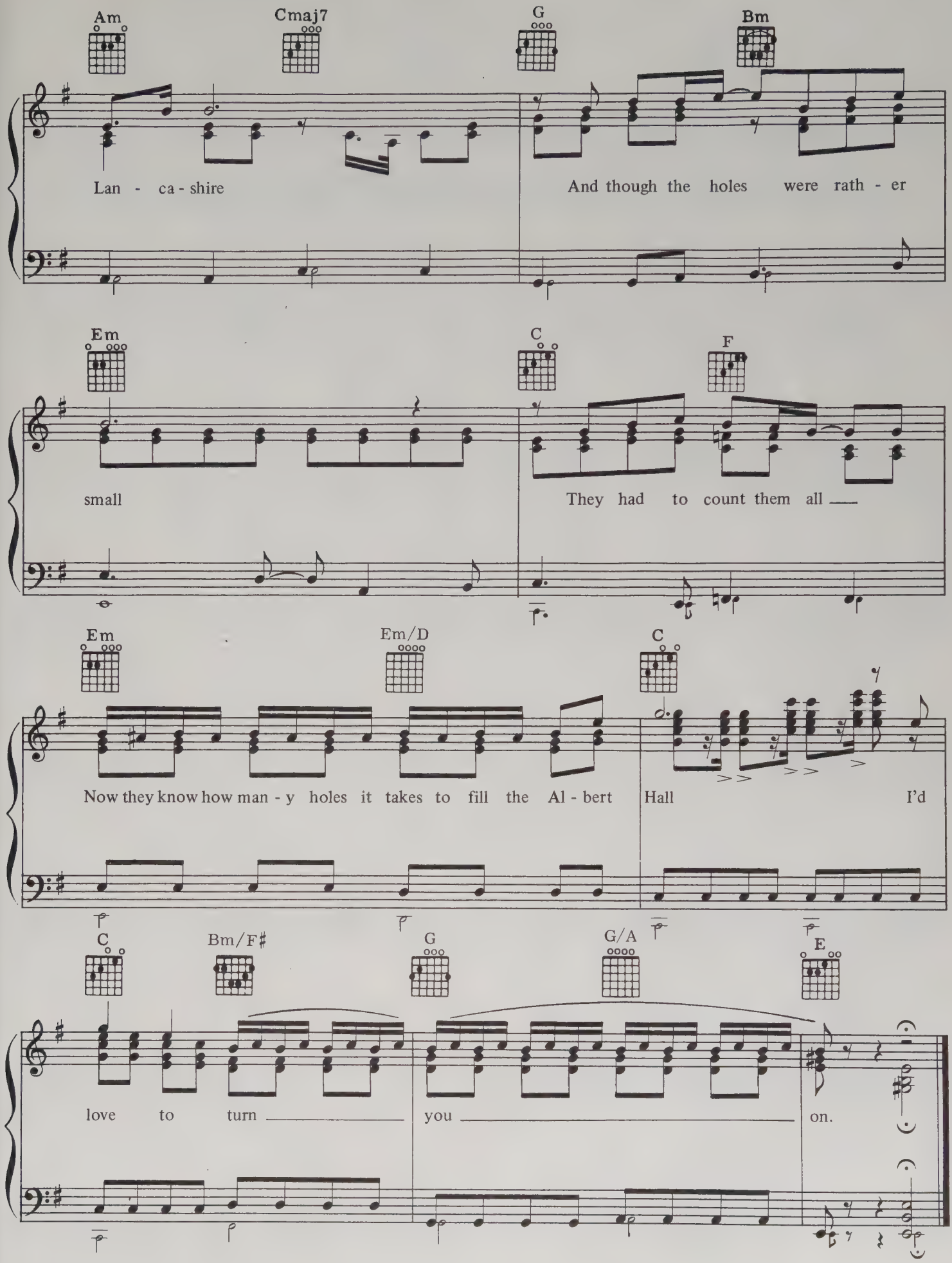

C
F
Em
Cmaj7
I saw the pho - to - gra - aph
G
Bm/F♯
Em
He blew his mind out in a car
I saw a film to - day oh boy
C
Em/B
Am
Cmaj7
He did - n't no - tice that the lights had changed
The Eng - lish ar - my had just won the war
G
Bm
Em
A crowd of peo - ple stood and stared
A crowd of peo - ple turned a - way


C
F
1.
Em
Em/D
They'd seen his face be - fore
But I just had to look
No-bod - y was real-ly sure if he was from the House of Lords
C
2.
Em
Em/D
C
Hav - ing read the book I'd
C
Bm/F♯
G
Em/A
love to turn
you on.
Em
E
Woke up got out of bed Dragged a

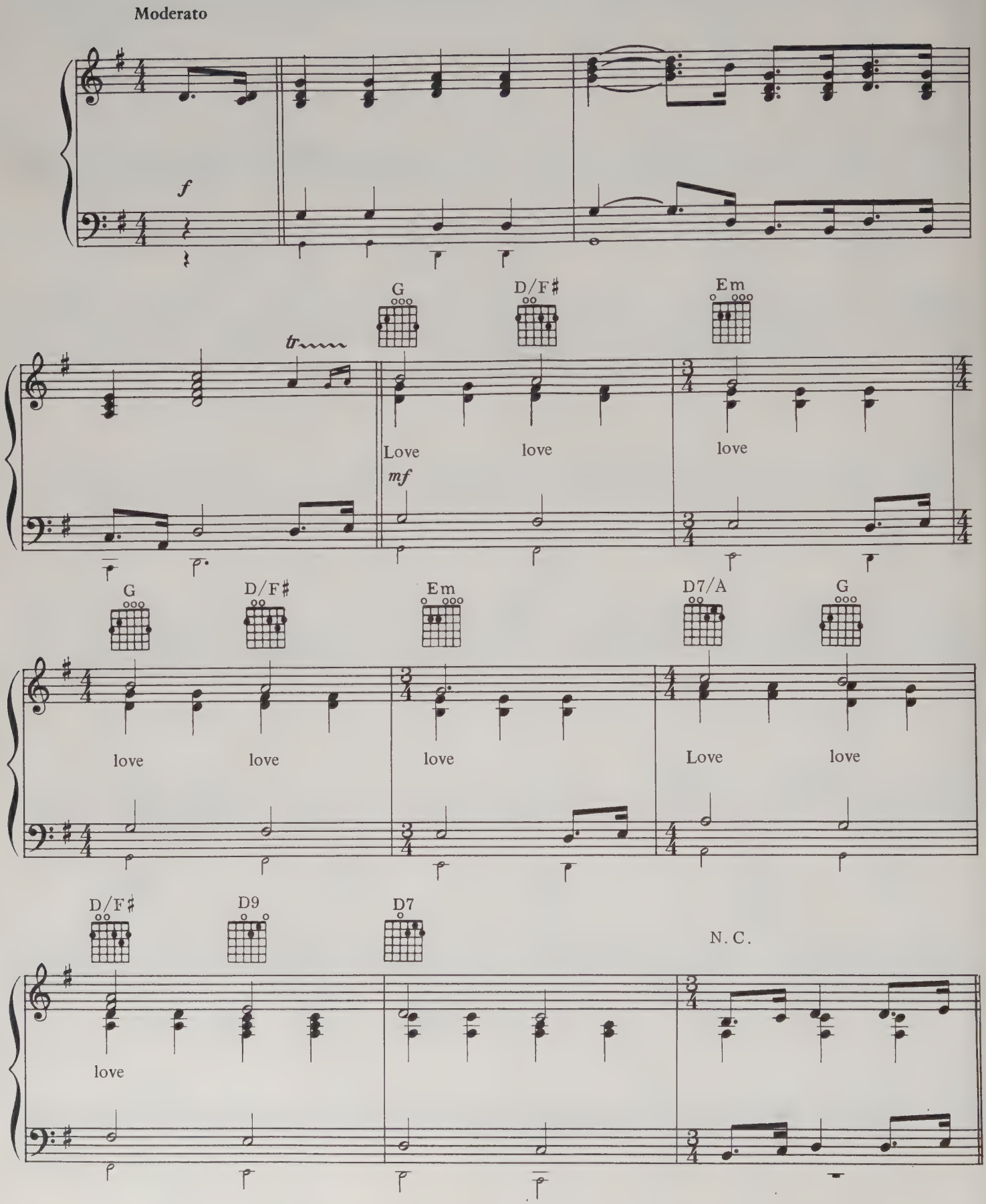

(No chords)
E
F♯m7/B
comb a-cross my head_ Found my way down stairs and drank a cup And
E
F♯m7/B
look - ing up I no-ticed I was late Found my
E
coat and grabbed my hat_ Made the
D add B and E
bus in sec-onds flat Found my
E
F♯m7/B
B7
E
F♯m7/B
way up - stairs and had a smoke _ And some-bod - y spoke and I went in - to a dream


C
G
D
A
(Ah)
E
C
G
D
A
(No chords)
G
Bm/F♯
I read the news to - day oh
f
Em
C
Em/B
boy
Four thou - sand holes in Black - burn


Am
Cmaj7
G
Bm
Lan - ca - shire
And though the holes were rath - er
Em
C
F
small
They had to count them all
Em
Em/D
C
Now they know how man - y holes it takes to fill the Al - bert
Hall
I'd
C
Bm/F♯
G
G/A
E
love to turn
you
on.

All You Need Is Love

By JOHN LENNON and PAUL McCARTNEY



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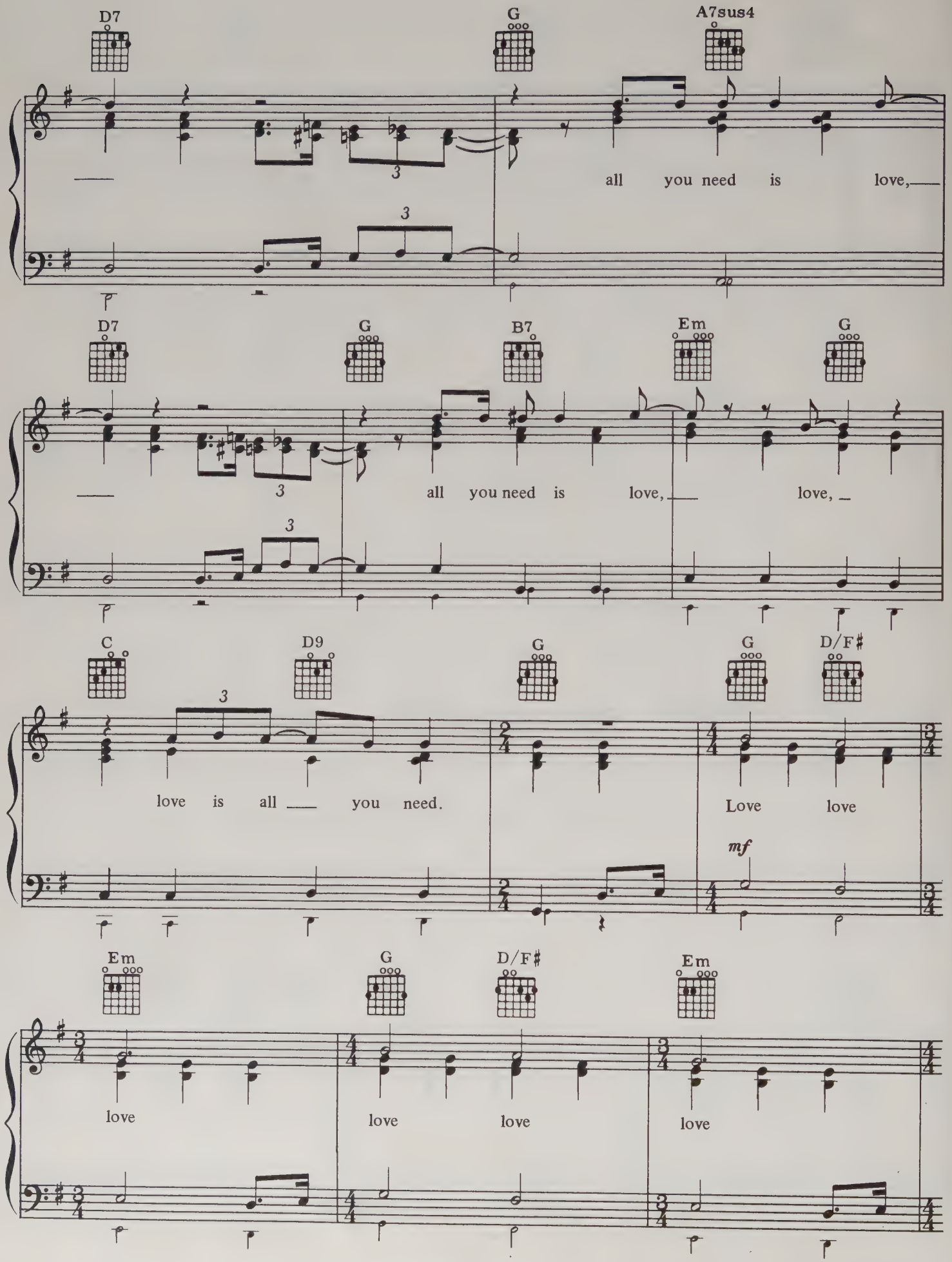
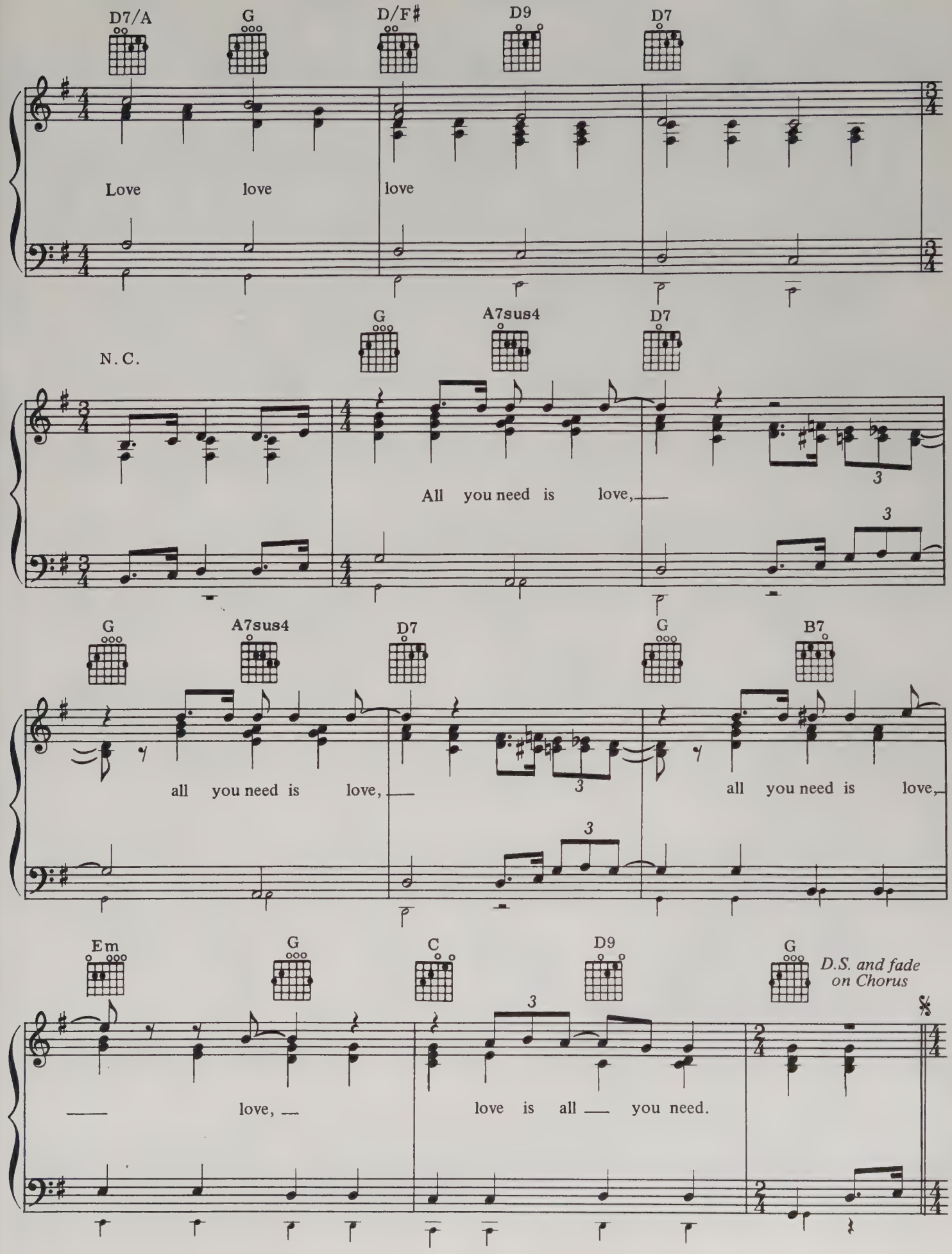
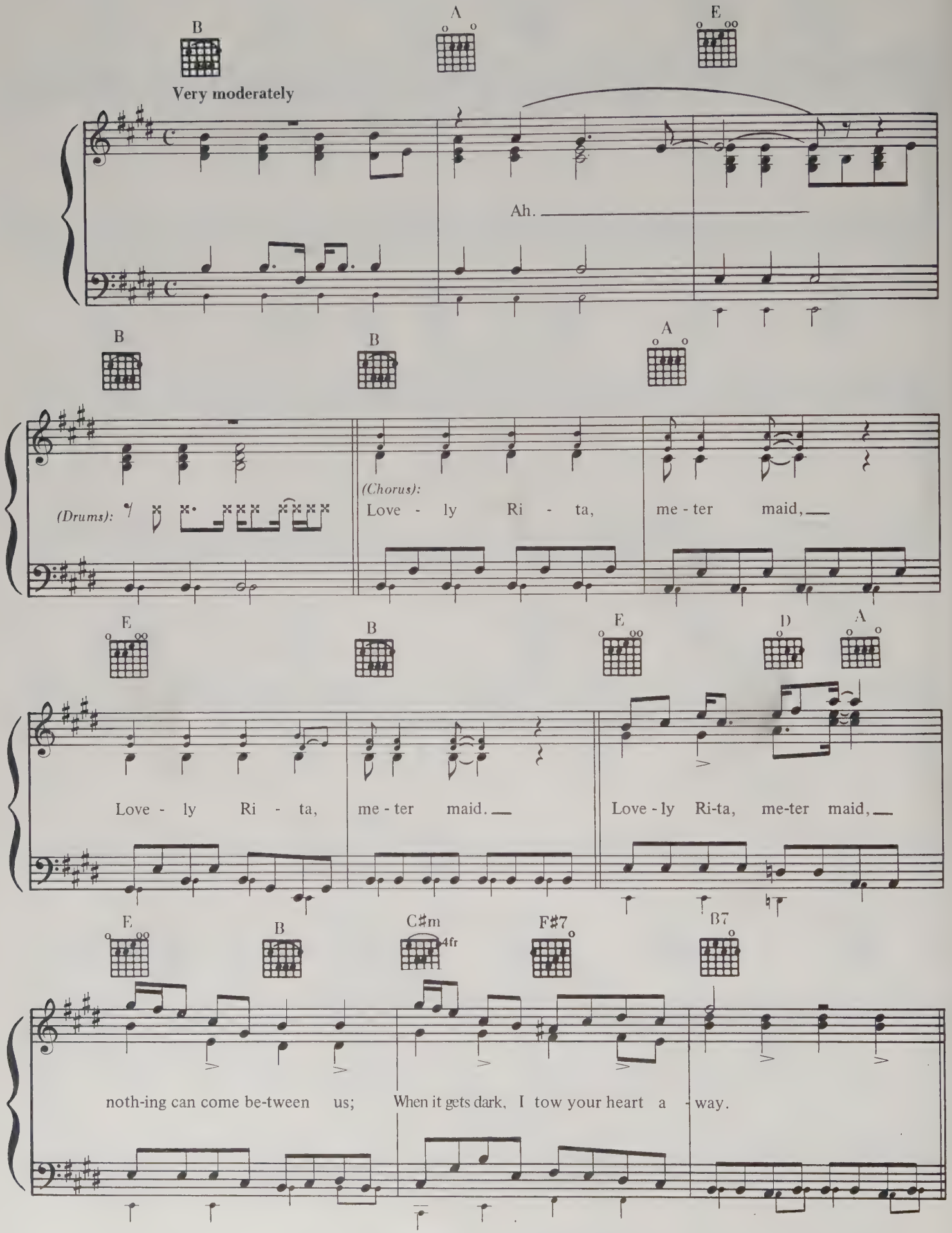
G
D/F♯
Em
1. There's noth - ing you can do that can't be done
2. Noth - ing you can make that can't be made
3. Noth - ing you can know that is - n't known
Noth - ing you can sing that can't be sung.
No one you can save that can't be saved.
Noth - ing you can see that is - n't shown.
D7/A
D7
Noth-ing you can say but you can learn how to play the game It's
Noth-ing you can do but you can learn how to be you in time It's
No-where you can be that is - n't where you're meant to be It's
Chorus: (last time, repeat and fade)
A7sus4
N. C.
eas - y
eas - y
eas - y
All you need is love


D7
G
A7sus4
all you need is love,
D7
G
B7
Em
G
all you need is love, love,
C
D9
G
G
D/F#
love is all you need.
Love love
mf
Em
G
D/F#
Em
love
love love
love


D7/A
G
D/F♯
D9
D7
Love love love
N. C.
G
A7sus4
D7
All you need is love,
G
A7sus4
D7
G
B7
all you need is love,
all you need is love,
Em
G
C
D9
G
D.S. and fade on Chorus
love,
love is all you need.

Lovely Rita

By JOHN LENNON and PAUL McCARTNEY



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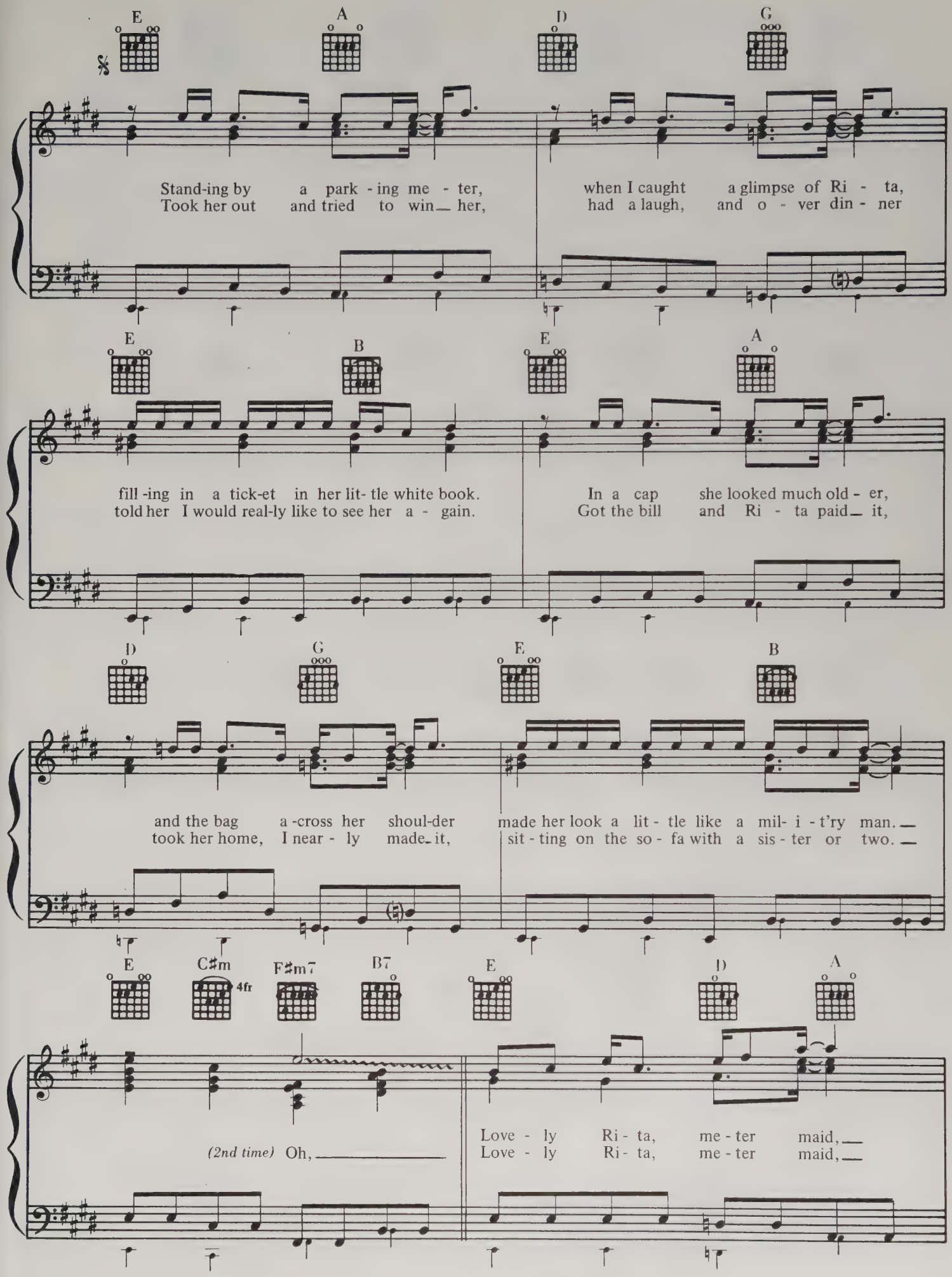
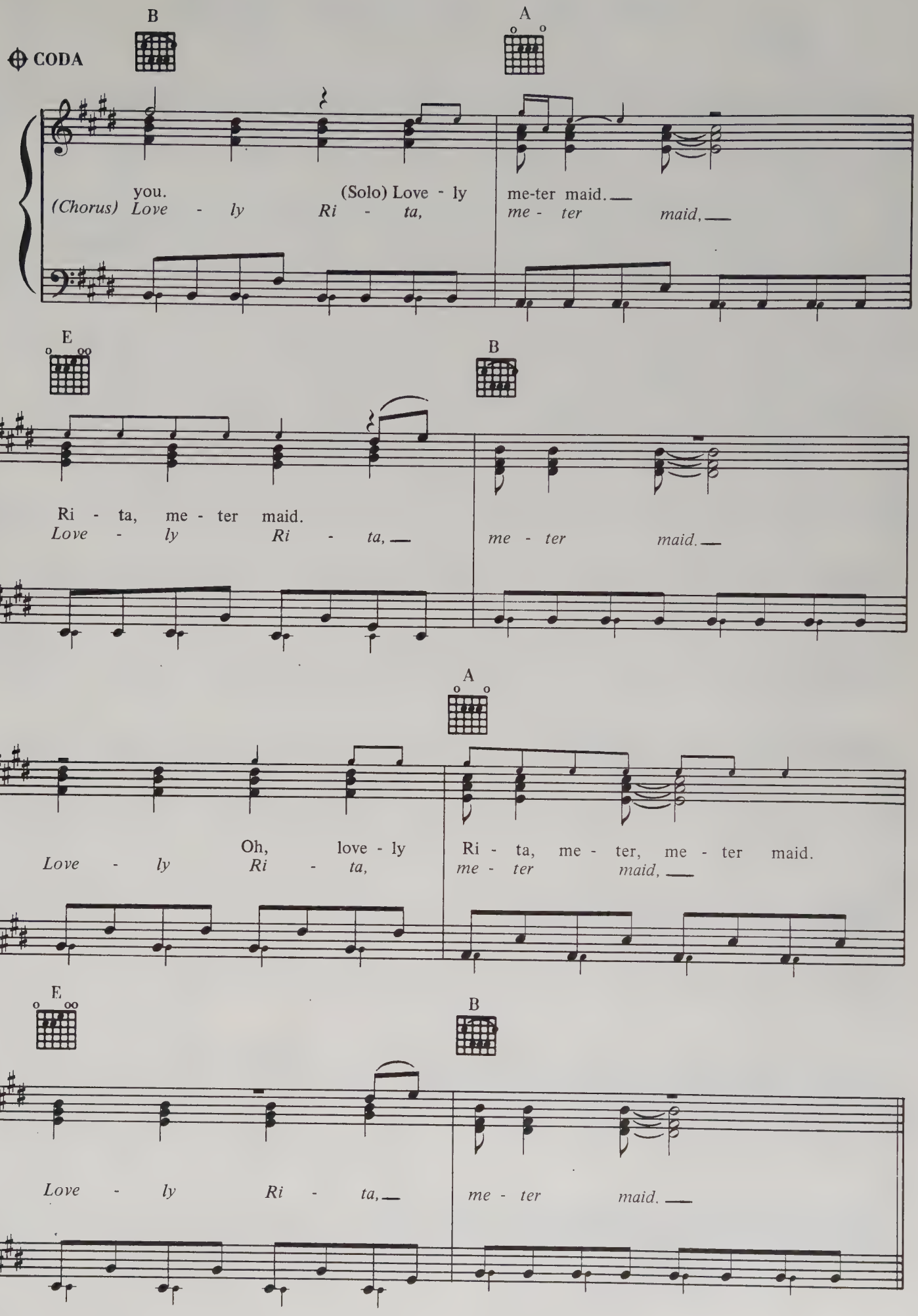
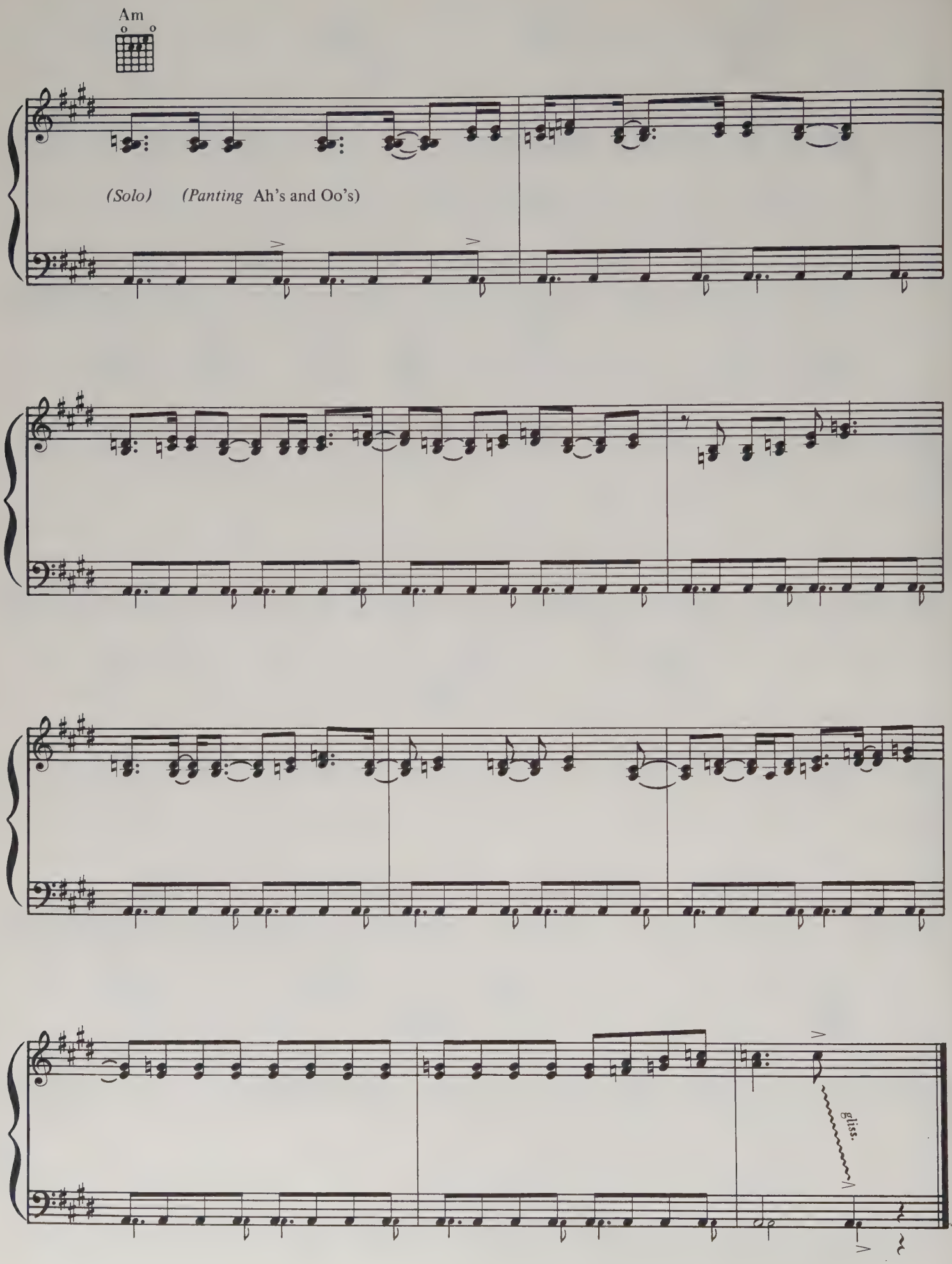

E
A
D
G
Stand-ing by a park - ing me - ter,
Took her out and tried to win her,
when I caught a glimpse of Ri - ta,
had a laugh, and o - ver din - ner
E
B
E
A
fill -ing in a tick-et in her lit- tle white book.
told her I would real-ly like to see her a - gain.
In a cap she looked much old - er,
Got the bill and Ri - ta paid it,
D
G
E
B
and the bag a -cross her shoul-der
took her home, I near - ly made it,
made her look a lit - tle like a mil- i - t'ry man.
sit - ting on the so - fa with a sis - ter or two.
E
C♯m
4fr
F♯m7
B7
E
D
A
(2nd time) Oh,
Love - ly Ri - ta, me - ter maid,
Love - ly Ri - ta, me - ter maid,

E
B
C♯m
4fr
F♯7
to Coda
may I en - quire dis - creet - ly,
where would I be with - out you?
(Background):
"When are you free to take some tea with
Give us a wink and make me think of
(to Coda
(Love - ly me - ter
B
A/B
G♯m/B
F♯m/B
E6/B
B7
me?"
maid.)
Ah.
(Shout): Ri-ta
(Drums)
E
D
A
E
B7
(Solo)
6
E
F♯7
B7
D.S. al Coda
gliss.


CODA
B
A
you.
(Chorus) Love - ly
(Solo) Love - ly
Ri - ta,
me-ter maid.
me - ter
maid,
E
B
Ri - ta, me - ter maid.
Love - ly
Ri - ta,
me - ter
maid.
A
Oh, love - ly
Love - ly
Ri - ta,
Ri - ta, me - ter, me - ter maid.
me - ter
maid,
E
B
Love - ly
Ri - ta,
me - ter
maid.


Am
(Solo)
(Panting Ah's and Oo's)
gliss.

Baby You're A Rich Man

By JOHN LENNON and PAUL McCARTNEY

Moderately
G7
C/G
Play 4 times
mf
G
C
G7
1. How does it feel to be one of the beau - ti - ful peo - ple?
2. How does it feel to be one of the beau - ti - ful peo - ple?
3. How does it feel to be one of the beau - ti - ful peo - ple?
F
G7
Now that you know who you are what do you want to be?
How of - ten have you been there, of - ten e - nough to know.
Tuned to a nat - u - ral E, hap - py to be that way.
C
G7
3
And have you trav - eled ver - y far,
What did you see when you were there
Now that you've found an - oth - er key

*Mixolydian mode, not key of C.

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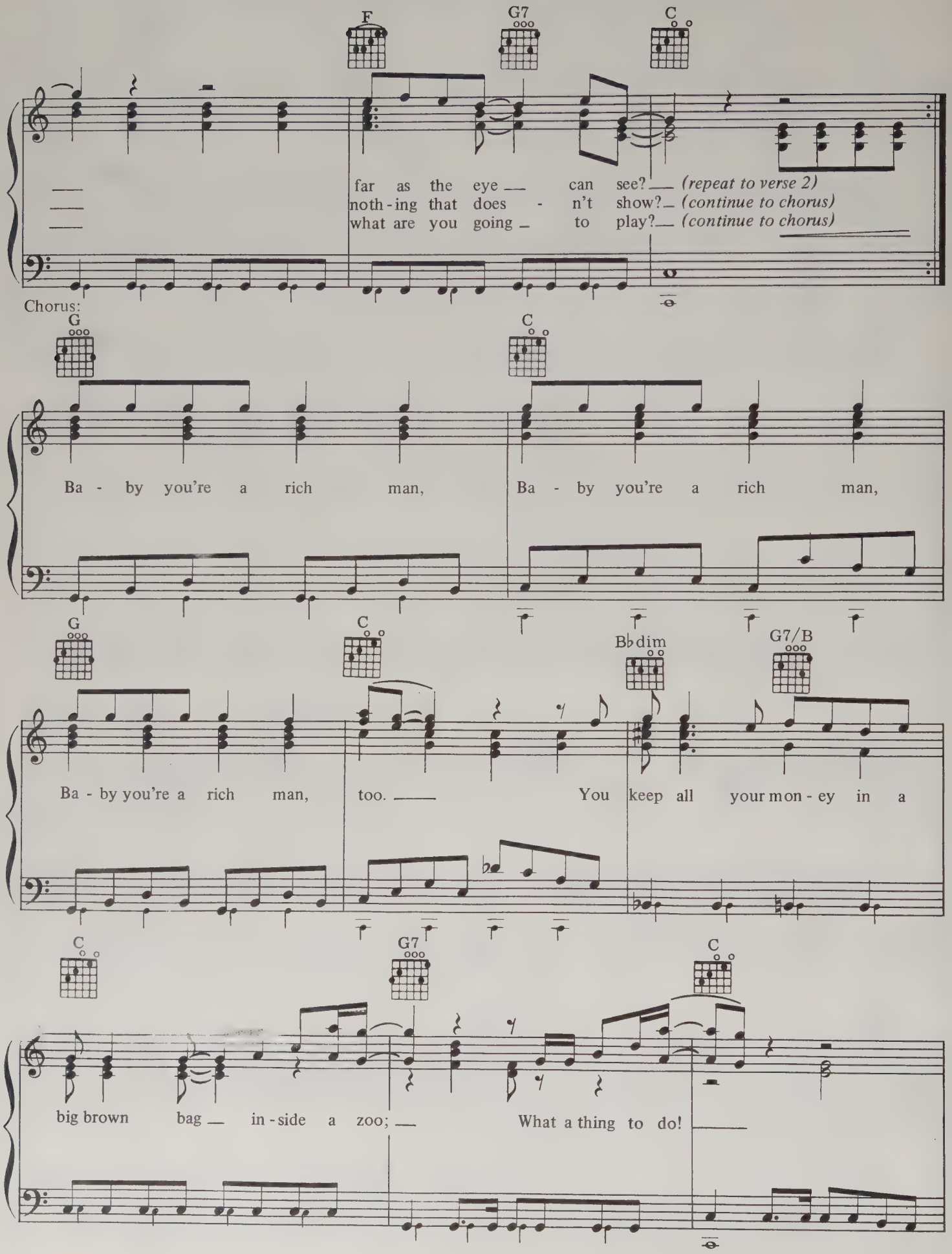
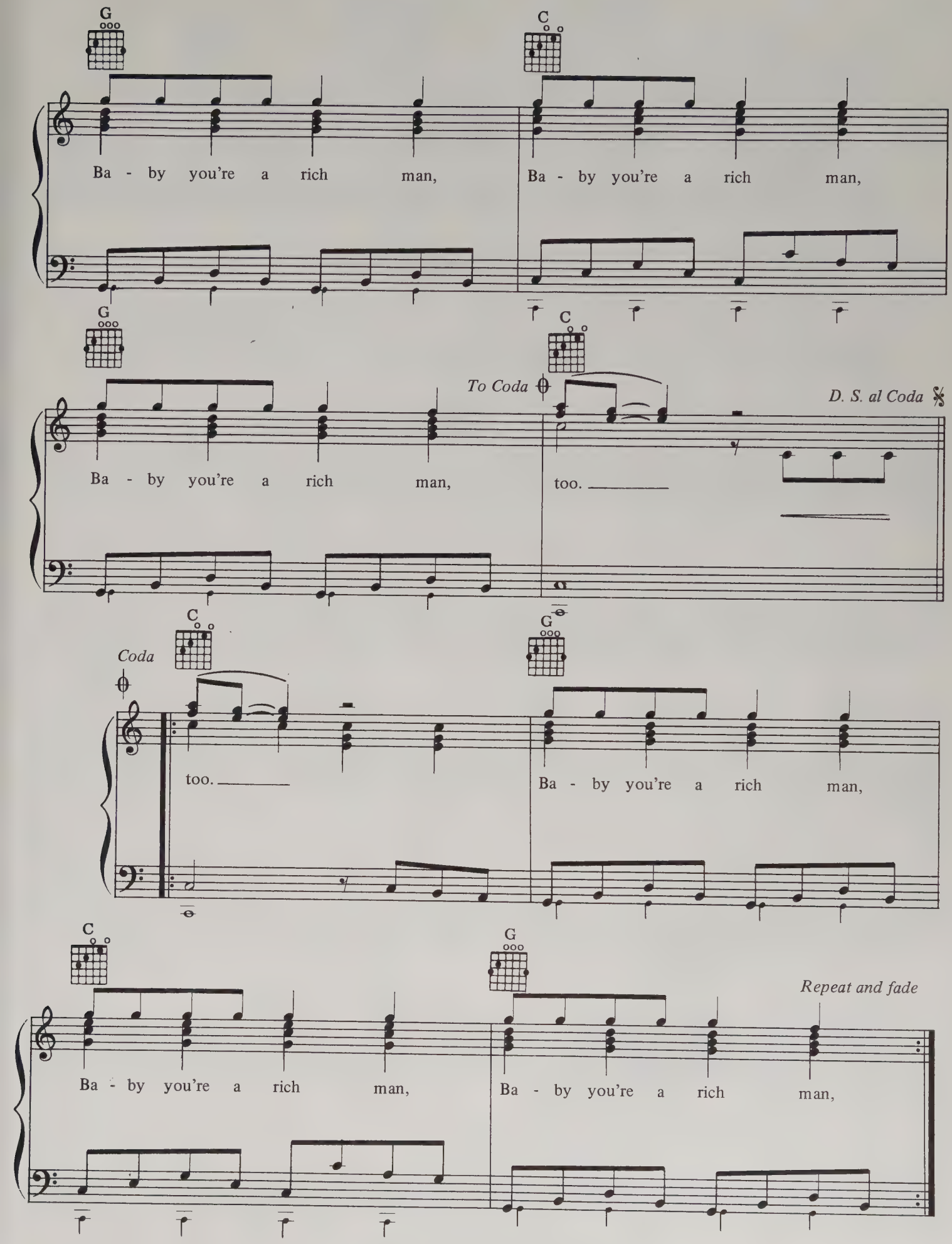
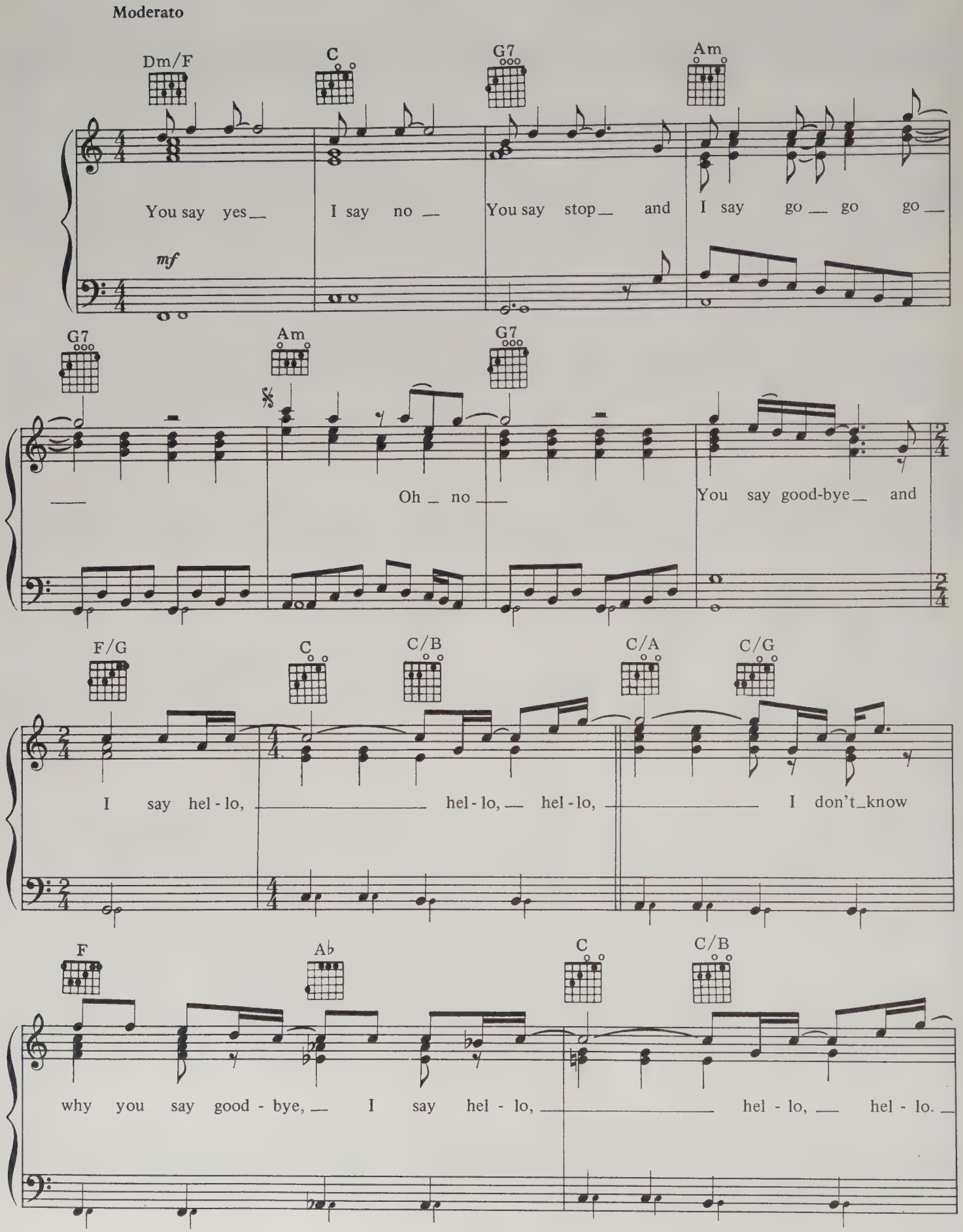

F
G7
C
far as the eye can see? (repeat to verse 2)
noth-ing that does n't show? (continue to chorus)
what are you going to play? (continue to chorus)
Chorus:
G
C
Ba - by you're a rich man, Ba - by you're a rich man,
G
C
B♭dim
G7/B
Ba - by you're a rich man, too. You keep all your mon - ey in a
C
G7
C
big brown bag in - side a zoo; What a thing to do!


G
C
Ba - by you're a rich man,
Ba - by you're a rich man,
G
C
To Coda
D. S. al Coda
Ba - by you're a rich man,
too.
C
G
Coda
too.
Ba - by you're a rich man,
C
G
Repeat and fade
Ba - by you're a rich man,
Ba - by you're a rich man,

Hello, Goodbye

By JOHN LENNON and PAUL McCARTNEY



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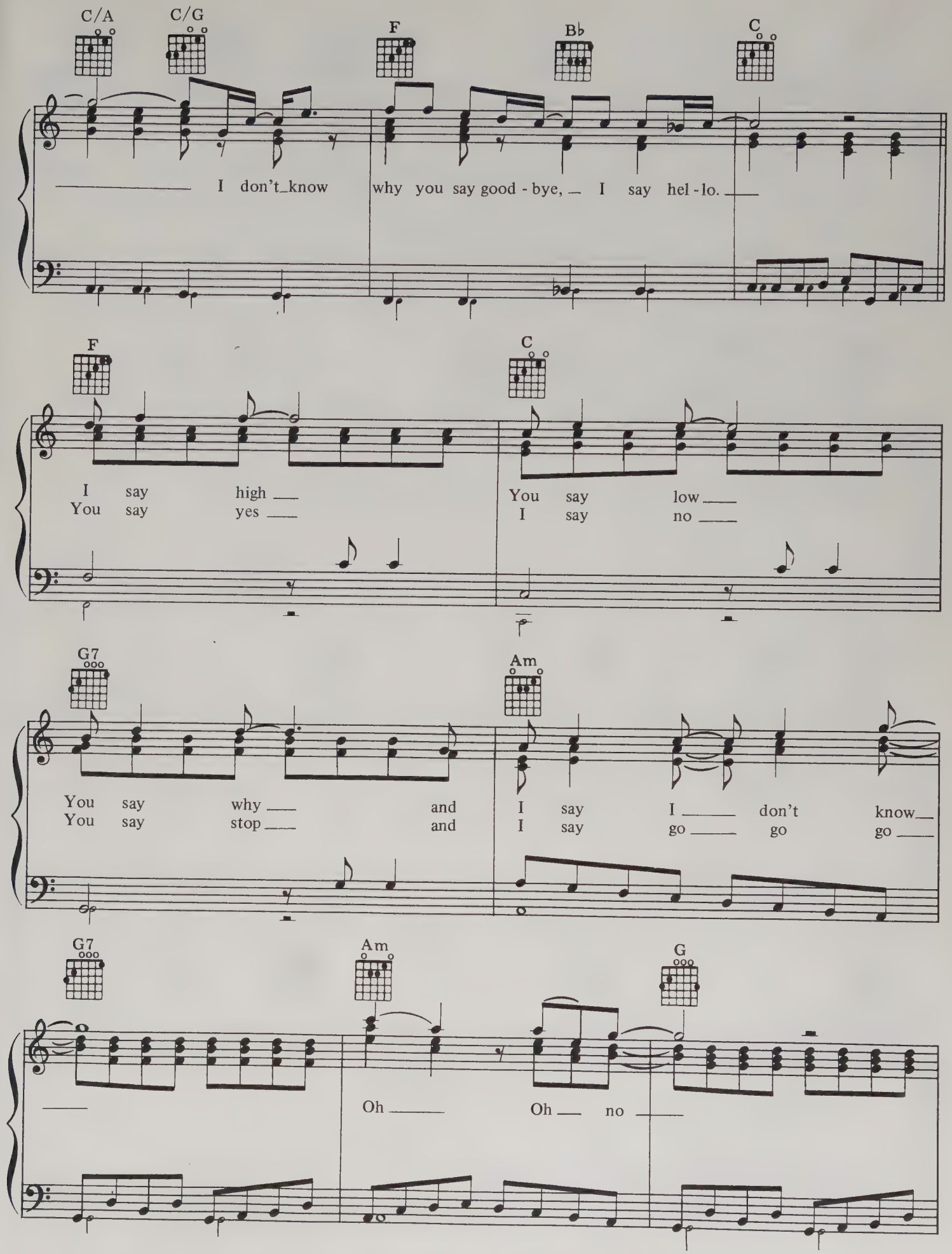
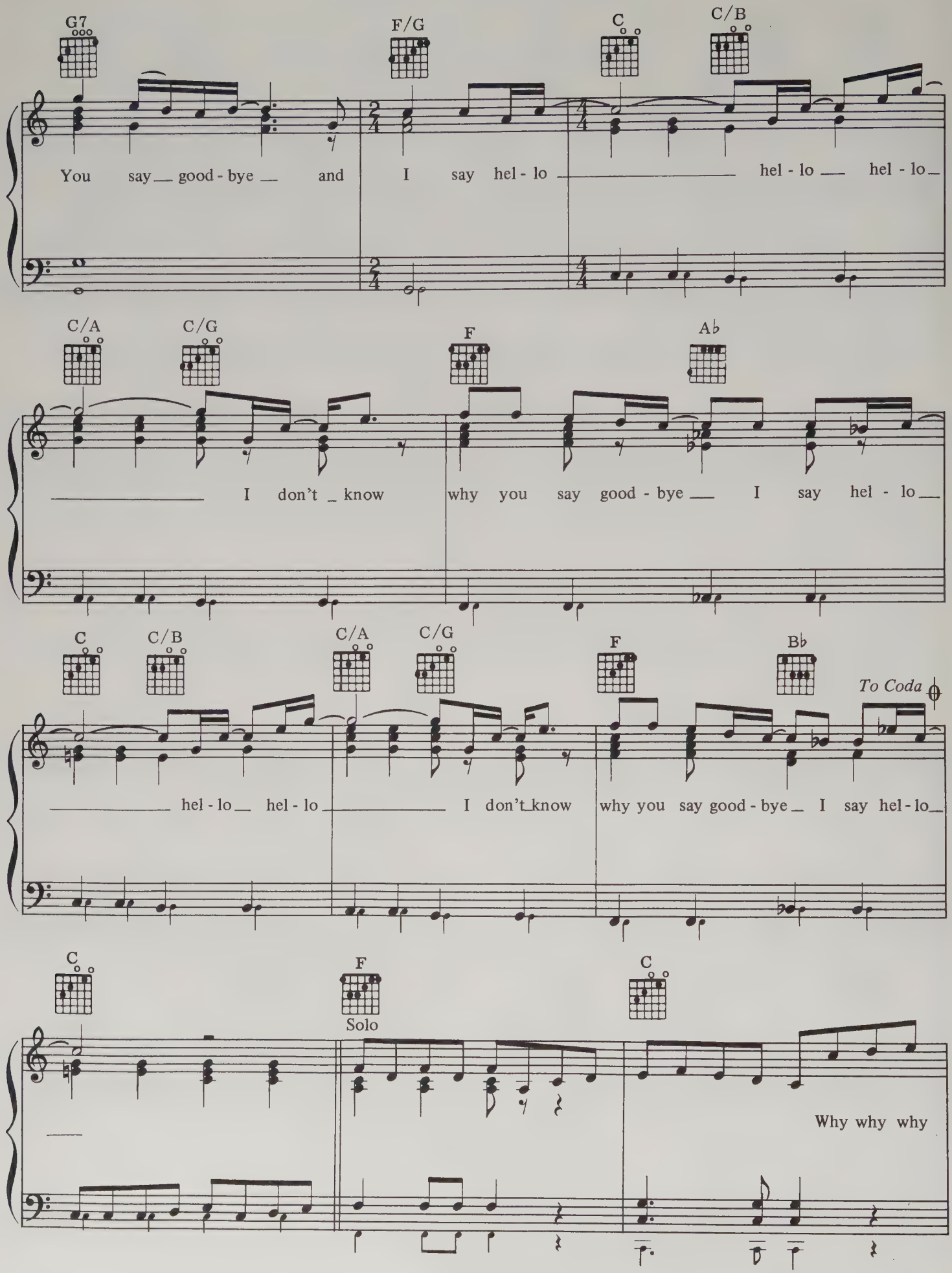
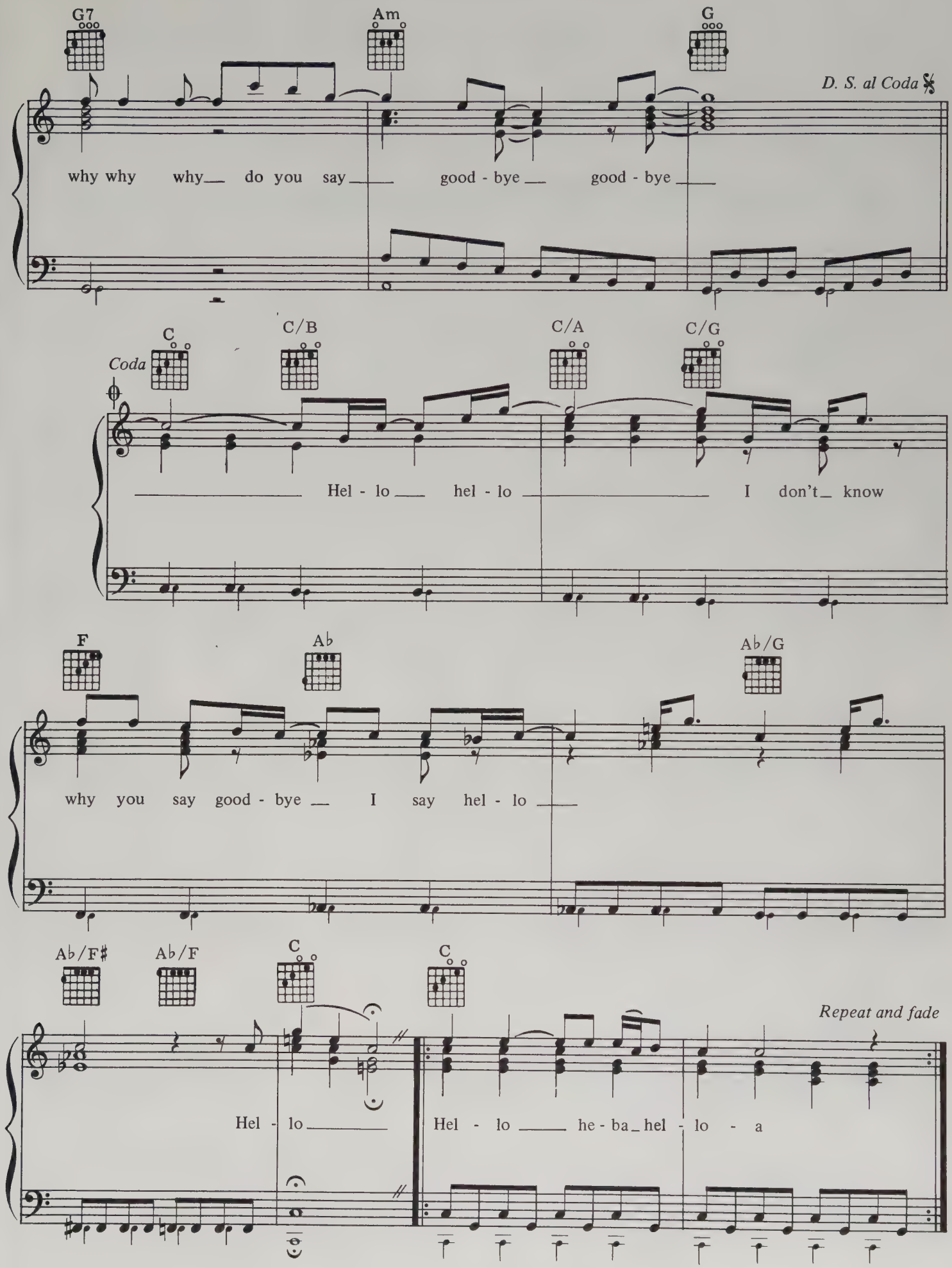
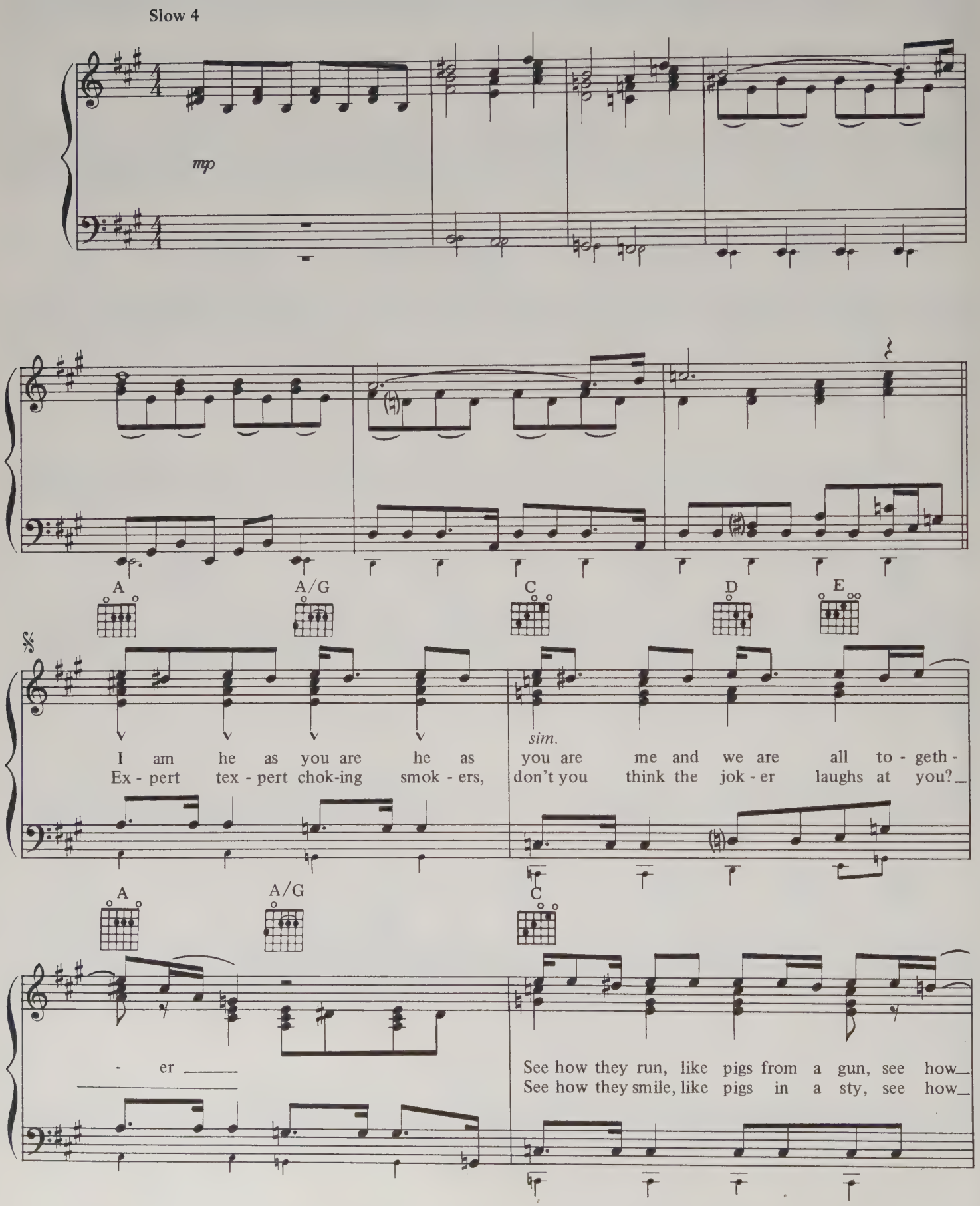

C/A
C/G
F
B♭
C
I don't know why you say good - bye, I say hel - lo.
F
C
I say high
You say yes
You say low
I say no
G7
Am
You say why and
You say stop and
I say I don't know
I say go go go
G7
Am
G
Oh
Oh no


G7
F/G
C
C/B
You say good - bye and I say hel - lo hel - lo hel - lo
C/A
C/G
F
A♭
I don't know why you say good - bye I say hel - lo
C
C/B
C/A
C/G
F
B♭
To Coda
hel - lo hel - lo I don't know why you say good - bye I say hel - lo
C
F
Solo
C
Why why why


G7
Am
G
D. S. al Coda
why why why do you say good - bye good - bye
C
C/B
C/A
C/G
Coda
Hel - lo hel - lo I don't know
F
Ab
Ab/G
why you say good - bye I say hel - lo
Ab/F#
Ab/F
C
C
Repeat and fade
Hel - lo
Hel - lo he - ba hel - lo - a

I Am The Walrus

By JOHN LENNON and PAUL McCARTNEY


Slow 4
mp
A
A/G
C
D
E
I am he as you are he as
Ex - pert tex - pert chok-ing smok - ers,
sim.
you are me and we are all to - geth -
don't you think the jok - er laughs at you?
A
A/G
C
- er
See how they run, like pigs from a gun, see how
See how they smile, like pigs in a sty, see how

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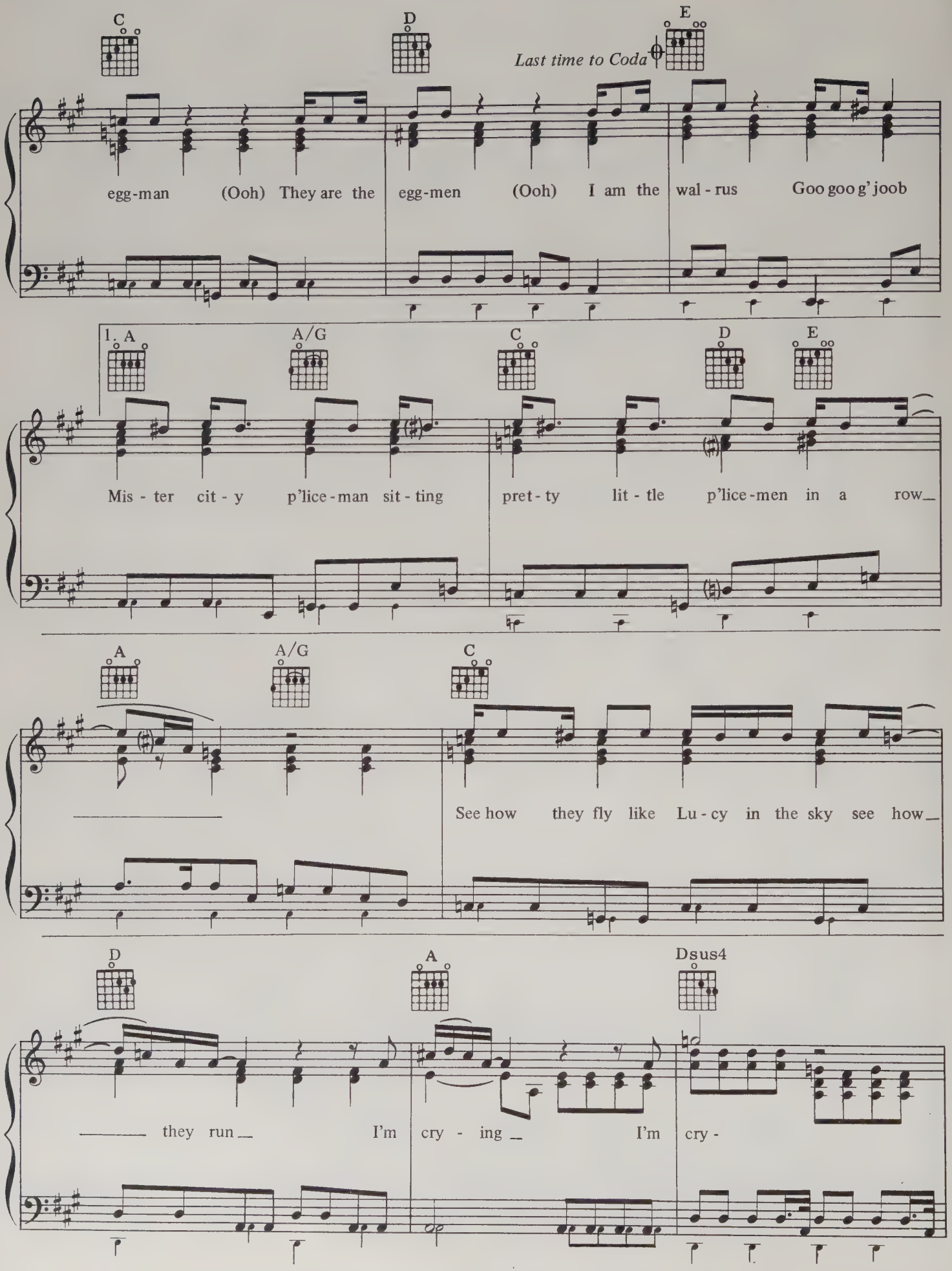
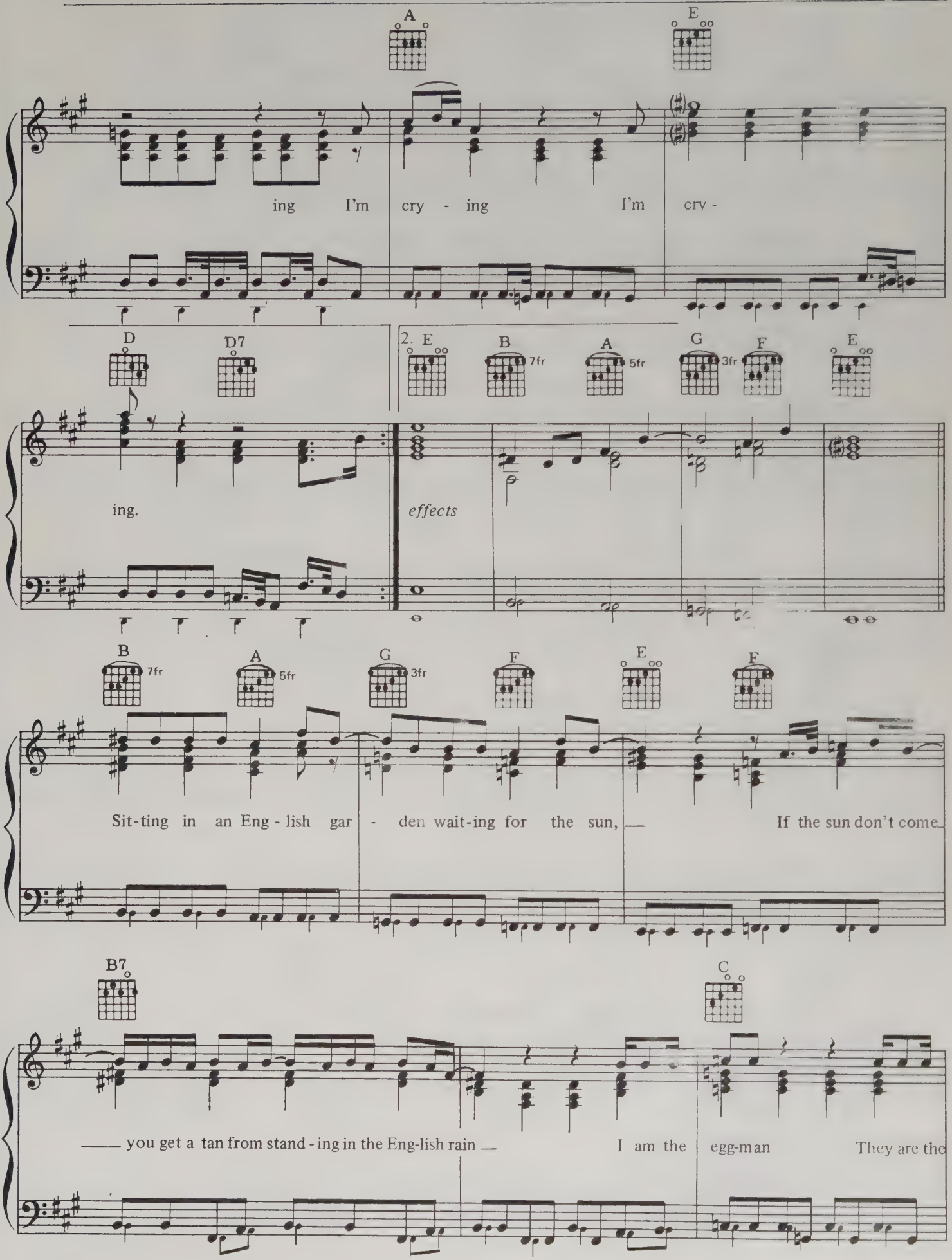
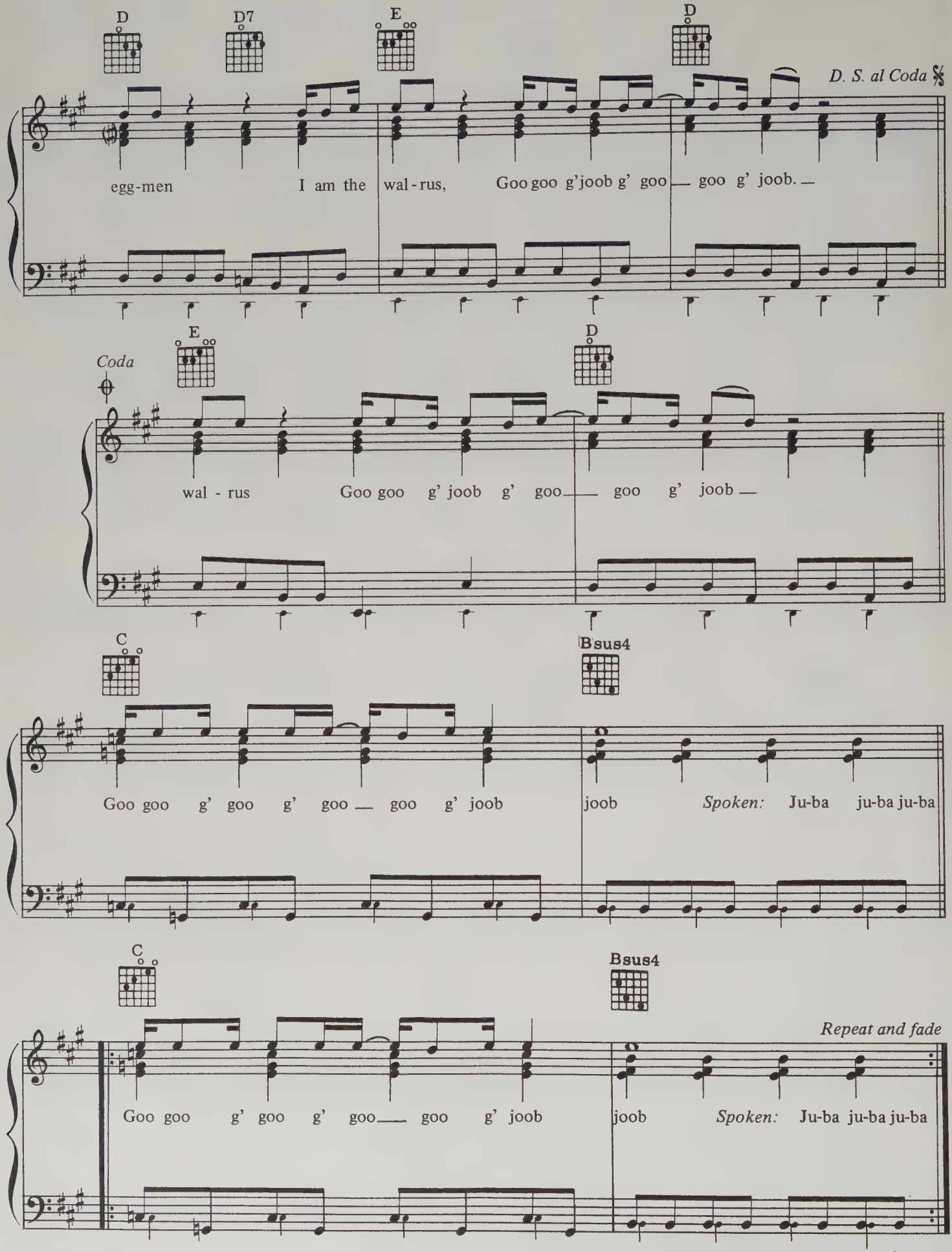
D
A
they fly
they snied.
I'm cry - ing.
I'm cry - ing.
A
A/G
D/F♯
Fmaj7
G
3fr
Sit - ting on a corn - flake
Yel - low mat - ter cus - tard
Sem - o - li - na pil - chards
wait - ing for the van to come
drip - ping from a dead dog's eye
climb - ing up the Eif - fel Tow -
A
A/G
F
- er
Cor - por - a - tion tee shirt, stu - pid blood - y Tues - day man
Crab - a - lock - er fish - wife por - no - graph - ic priest - ess boy
El - e - men - t'ry pen - guin sing - ing Ha - re Krish - na. Man,
B
you been a naught-y boy you let your face grow long
you been a naught-y girl, you let your knick-ers down
you should have seen them kick - ing Ed - gar Al - lan Poe
I am the

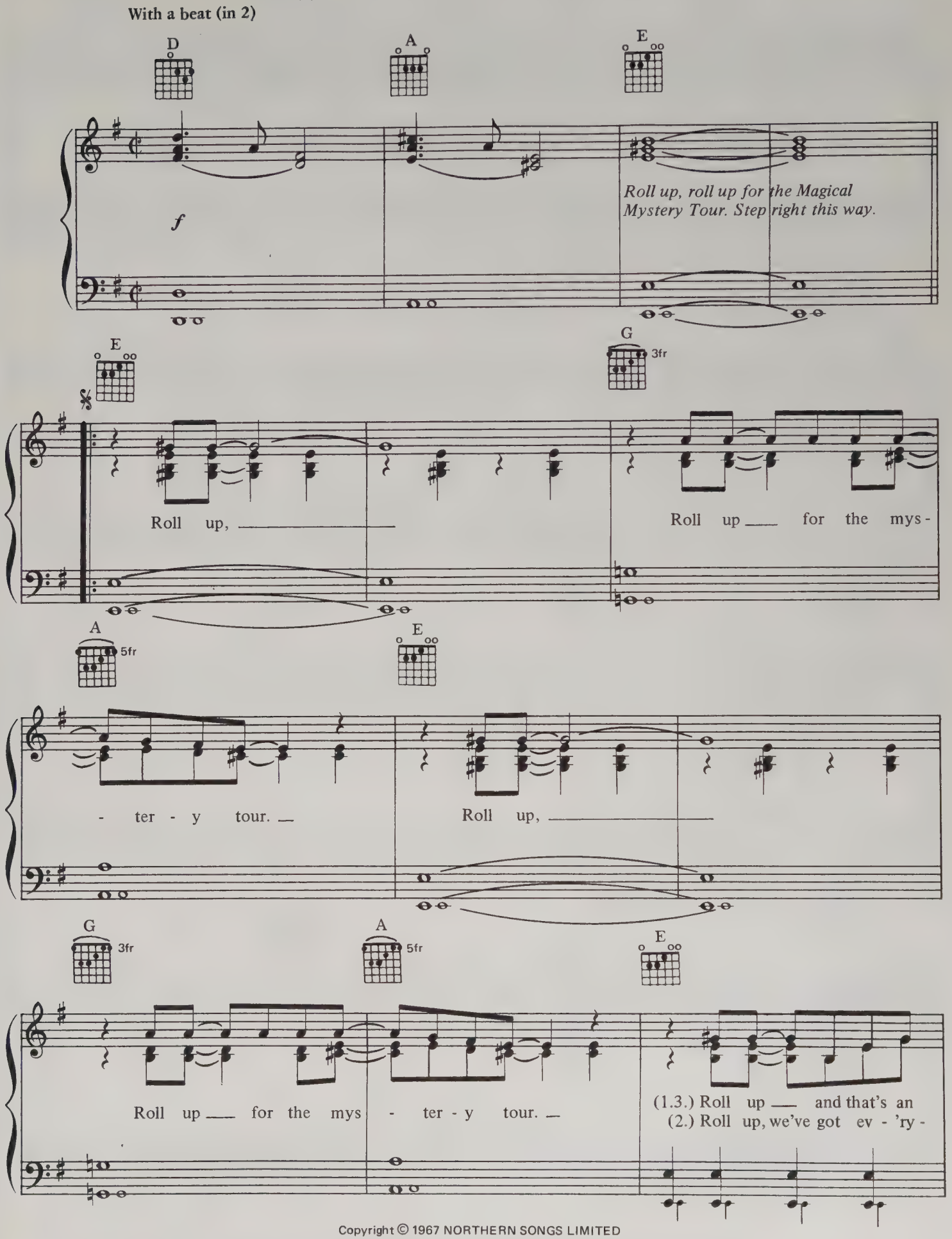

C
D
E
Last time to Coda
egg-man (Ooh) They are the egg-men (Ooh) I am the wal-rus Goo goo g' joob
1. A
A/G
C
D
E
Mis-ter cit-y p'lice-man sit-ting pret-ty lit-tle p'lice-men in a row
A
A/G
C
See how they fly like Lu-cy in the sky see how
D
A
Dsus4
they run I'm cry-ing I'm cry-


A
E
ing I'm cry - ing I'm cry -
D
D7
2. E
B 7fr
A 5fr
G 3fr
F
E
ing.
effects
B 7fr
A 5fr
G 3fr
F
E
F
Sit-ting in an Eng - lish gar - den wait-ing for the sun, If the sun don't come
B7
C
you get a tan from stand - ing in the Eng-lish rain I am the egg-man They are the


D
D7
E
D
D. S. al Coda
egg-men I am the wal-rus, Goo goo g'joob g' goo goo g' joob.
Coda
E
D
wal - rus Goo goo g' joob g' goo goo g' joob
C
Bsus4
Goo goo g' goo g' goo goo g' joob joob Spoken: Ju-ba ju-ba ju-ba
C
Bsus4
Repeat and fade
Goo goo g' goo g' goo goo g' joob joob Spoken: Ju-ba ju-ba ju-ba

Magical Mystery Tour

By JOHN LENNON and PAUL McCARTNEY



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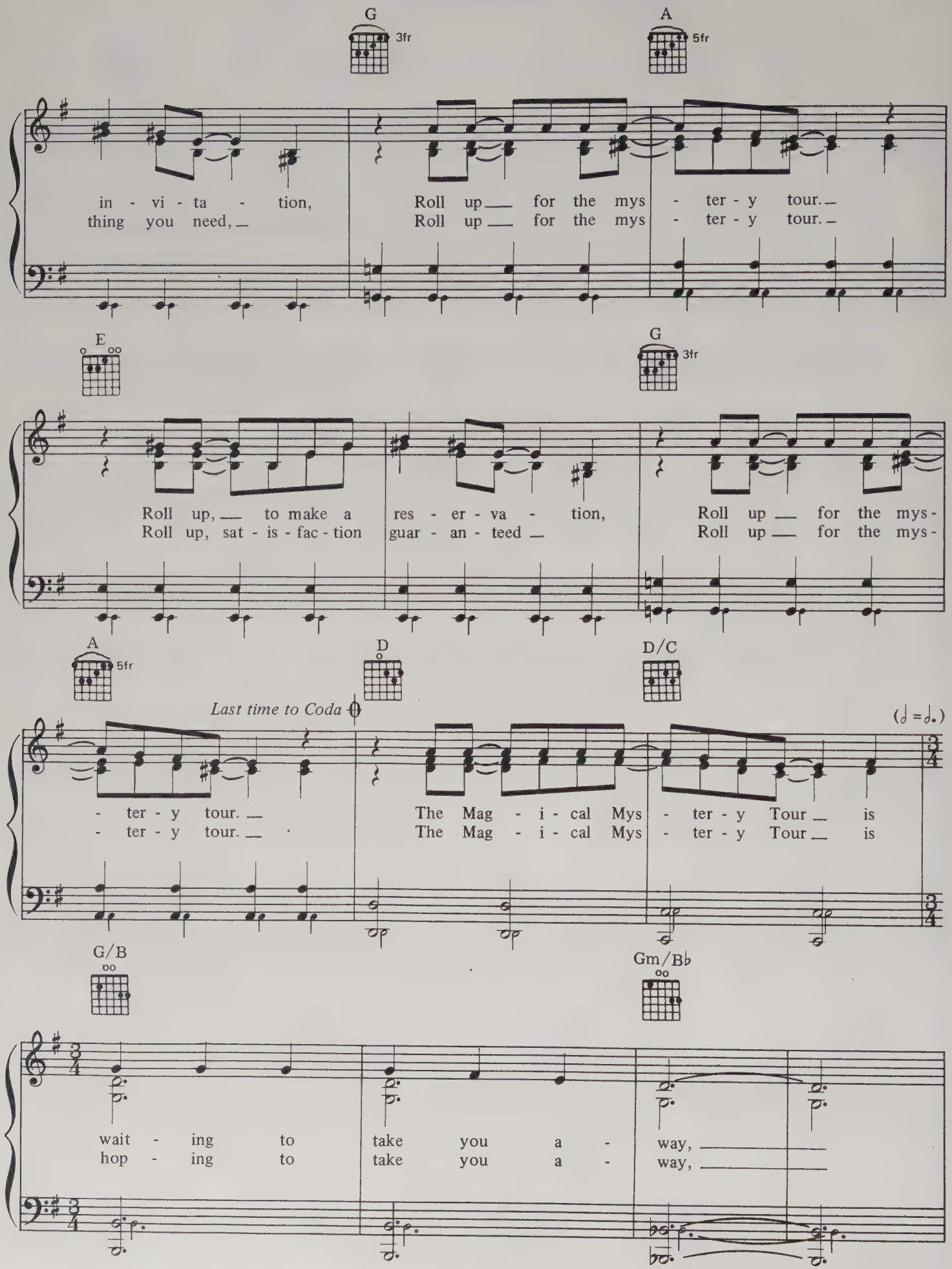
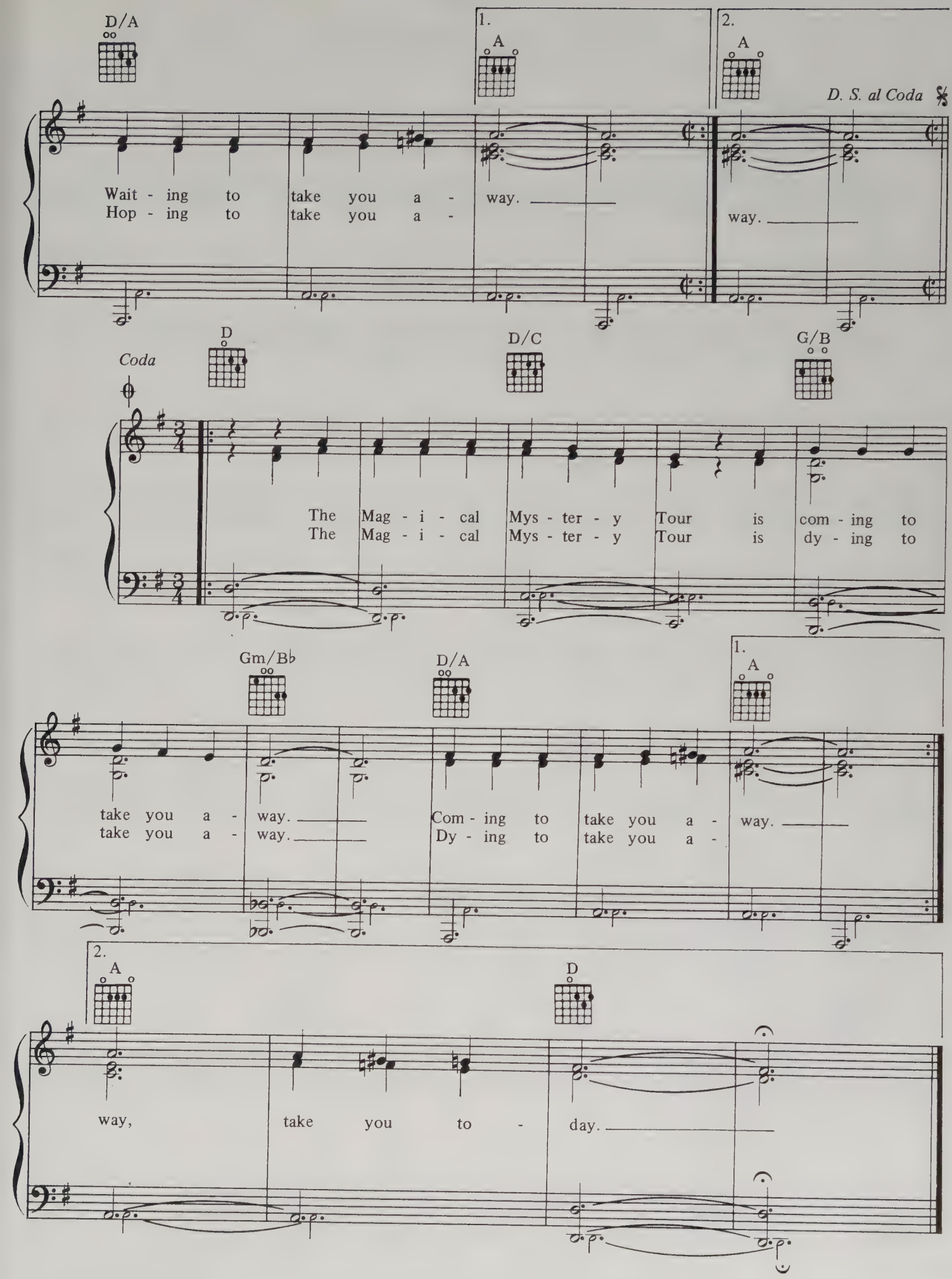
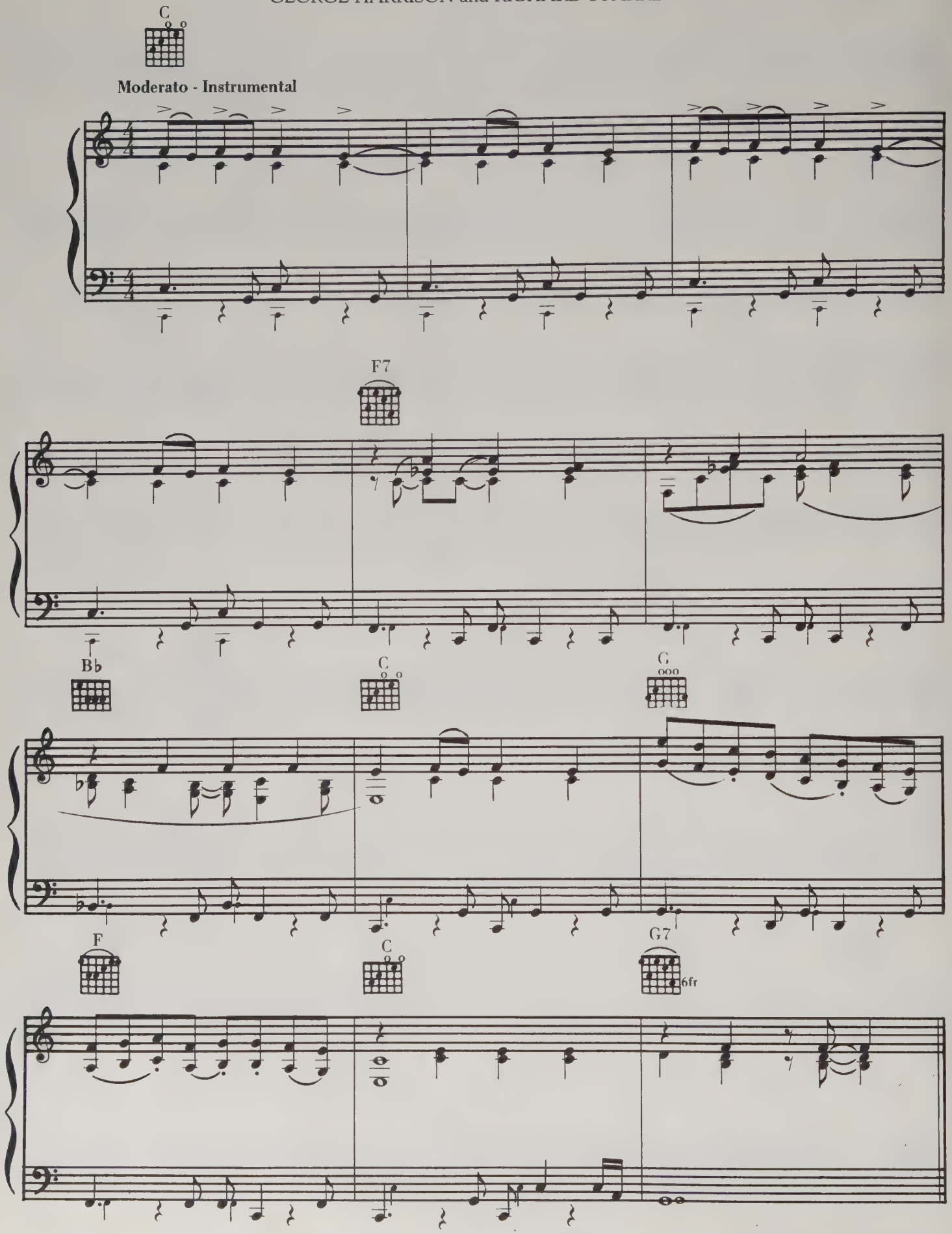

G
3fr
A
5fr
in - vi - ta - tion,
thing you need,
Roll up for the mys - ter - y tour.
Roll up for the mys - ter - y tour.
E
G
3fr
Roll up, to make a res - er - va - tion,
Roll up, sat - is - fac - tion guar - an - teed
Roll up for the mys -
Roll up for the mys -
A
5fr
D
D/C
Last time to Coda
(𝅗𝅥 = 𝅗𝅥.)
- ter - y tour.
- ter - y tour.
The Mag - i - cal Mys - ter - y Tour is
The Mag - i - cal Mys - ter - y Tour is
G/B
Gm/B♭
wait - ing to take you a - way,
hop - ing to take you a - way,


D/A
1.
A
2.
A
D. S. al Coda
Wait - ing to take you a - way.
Hop - ing to take you a - way.
Coda
D
D/C
G/B
The Mag - i - cal Mys - ter - y Tour is com - ing to
The Mag - i - cal Mys - ter - y Tour is dy - ing to
Gm/B♭
D/A
1.
A
take you a - way.
take you a - way.
Com - ing to take you a - way.
Dy - ing to take you a -
2.
A
D
way, take you to - day.

Flying

By JOHN LENNON, PAUL McCARTNEY,
GEORGE HARRISON and RICHARD STARKEY



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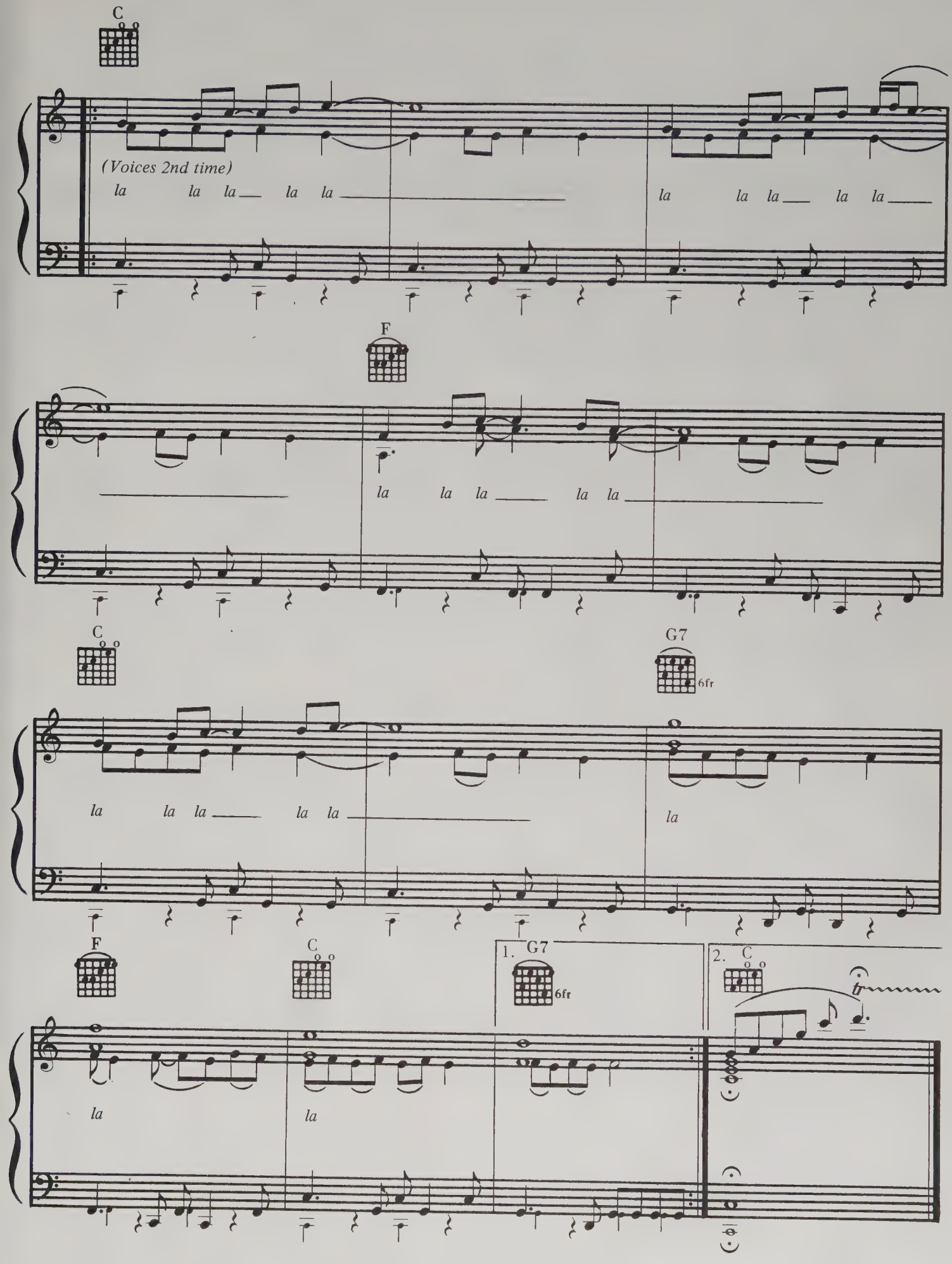
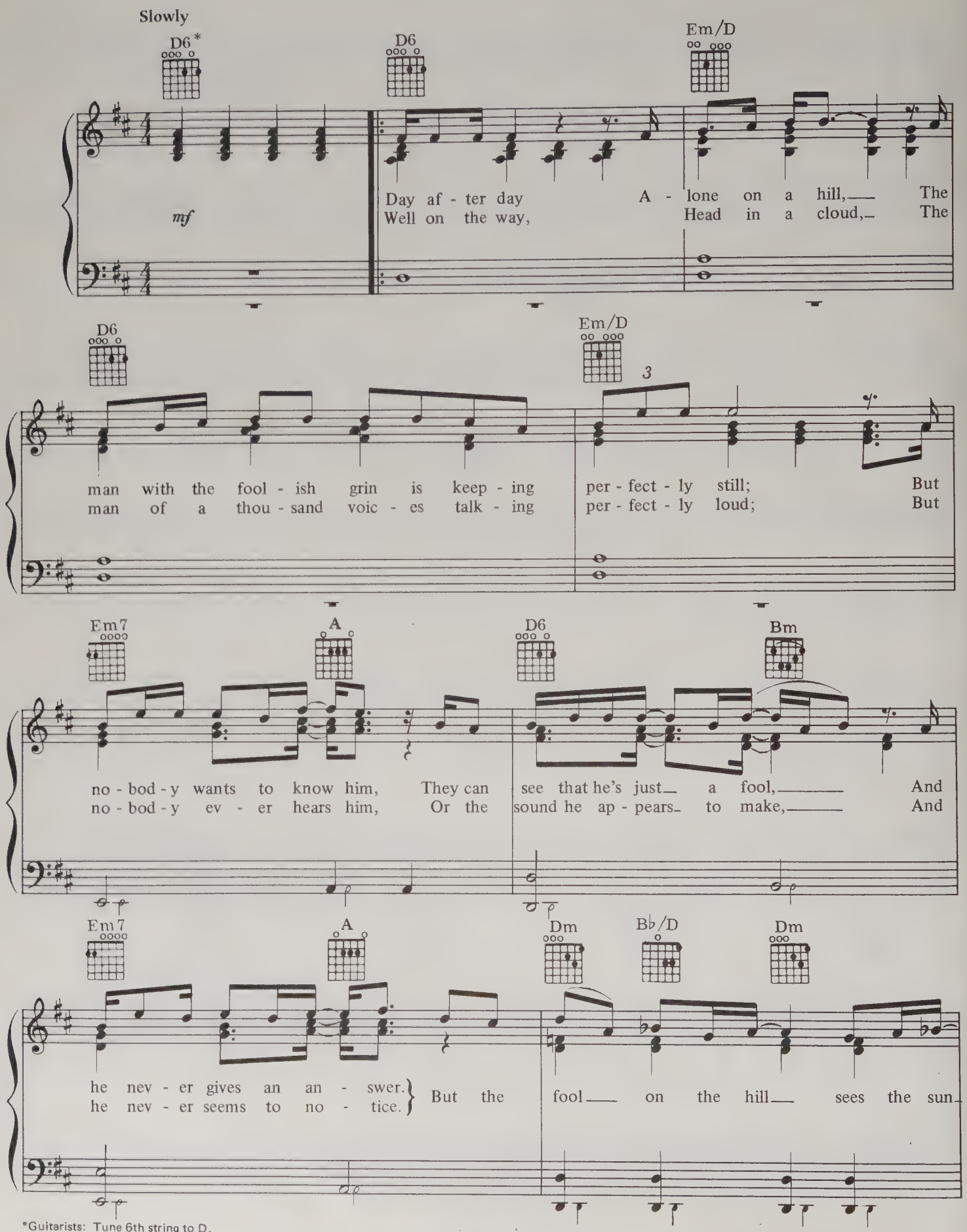

C
(Voices 2nd time)
la la la la la
la la la la la
F
la la la la la
C
G7
6fr
la la la la la
la
F
C
1. G7
6fr
2. C
tr
la
la

The Fool On The Hill

By JOHN LENNON and PAUL McCARTNEY


Slowly
D6*
D6
Em/D
mf
Day af - ter day A - lone on a hill,— The
Well on the way, Head in a cloud,— The
D6
Em/D
3
man with the fool - ish grin is keep - ing per - fect - ly still; But
man of a thou - sand voic - es talk - ing per - fect - ly loud; But
Em7
A
D6
Bm
no - bod - y wants to know him, They can see that he's just— a fool,——— And
no - bod - y ev - er hears him, Or the sound he ap - pears— to make,——— And
Em7
A
Dm
B♭/D
Dm
he nev - er gives an an - swer.
he nev - er seems to no - tice.
But the fool— on the hill— sees the sun

*Guitarists: Tune 6th string to D.

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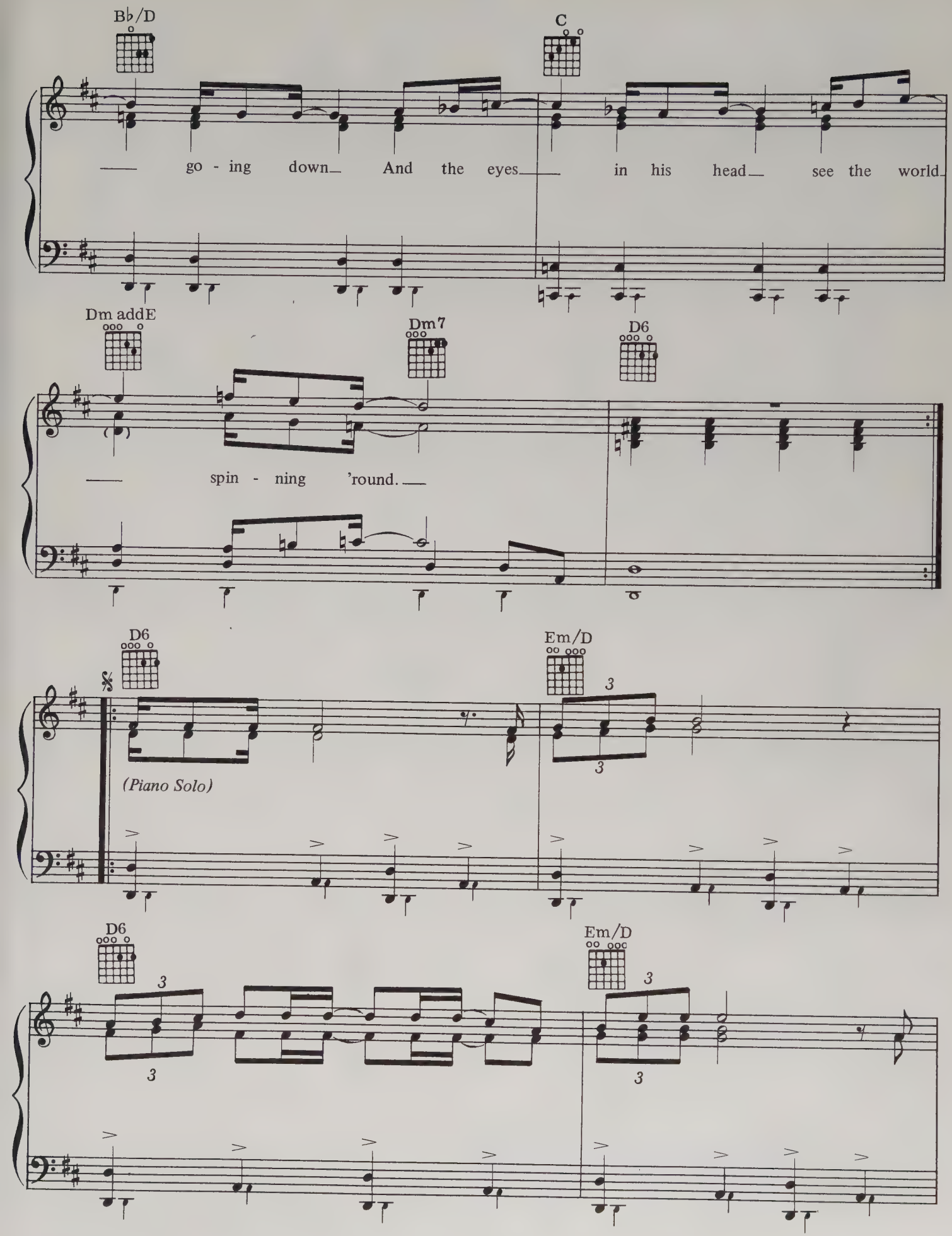
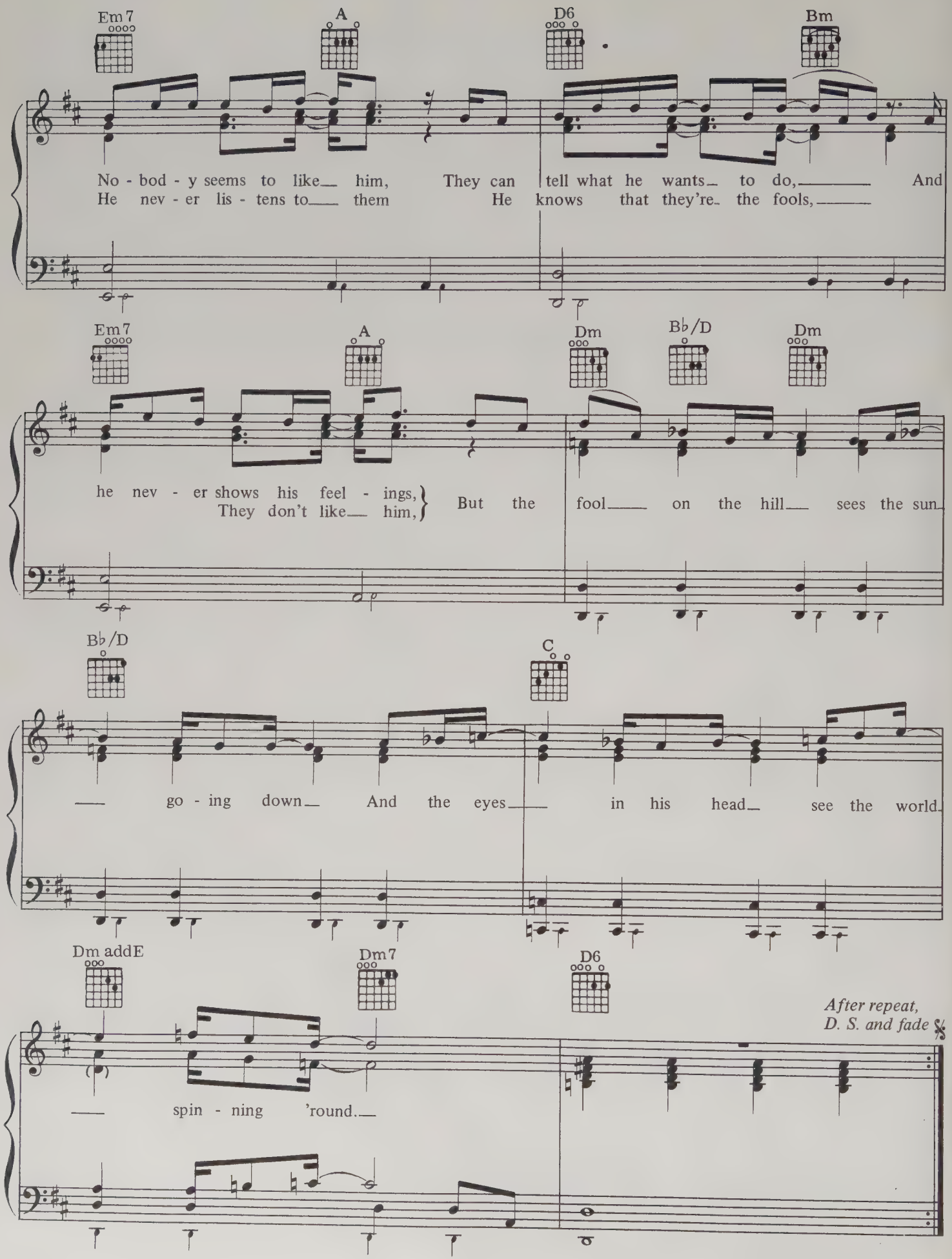

B♭/D
C
go - ing down And the eyes in his head see the world
Dm addE
Dm7
D6
spin - ning 'round.
D6
Em/D
(Piano Solo)
D6
Em/D


Em7
A
D6
Bm
No - bod - y seems to like him, They can tell what he wants to do, And
He nev - er lis - tens to them He knows that they're the fools,
Em7
A
Dm
B♭/D
Dm
he nev - er shows his feel - ings, But the fool on the hill sees the sun
They don't like him,
B♭/D
C
go - ing down And the eyes in his head see the world
Dm addE
Dm7
D6
After repeat,
D. S. and fade
spin - ning 'round.

Blue Jay Way

By GEORGE HARRISON

* *As the music is based on Indian Raga patterns, the chords are only a rough guide. The main chord between bars 12 and 20, called 'C', is really* C - E - F♯ - G - A - B, *sounded singly or together as in a Raga.*

** *Guitar in C tuning: 6th string = C, 5th = G, 4th = C, 3rd = G, 2nd = C, 1st = E.*

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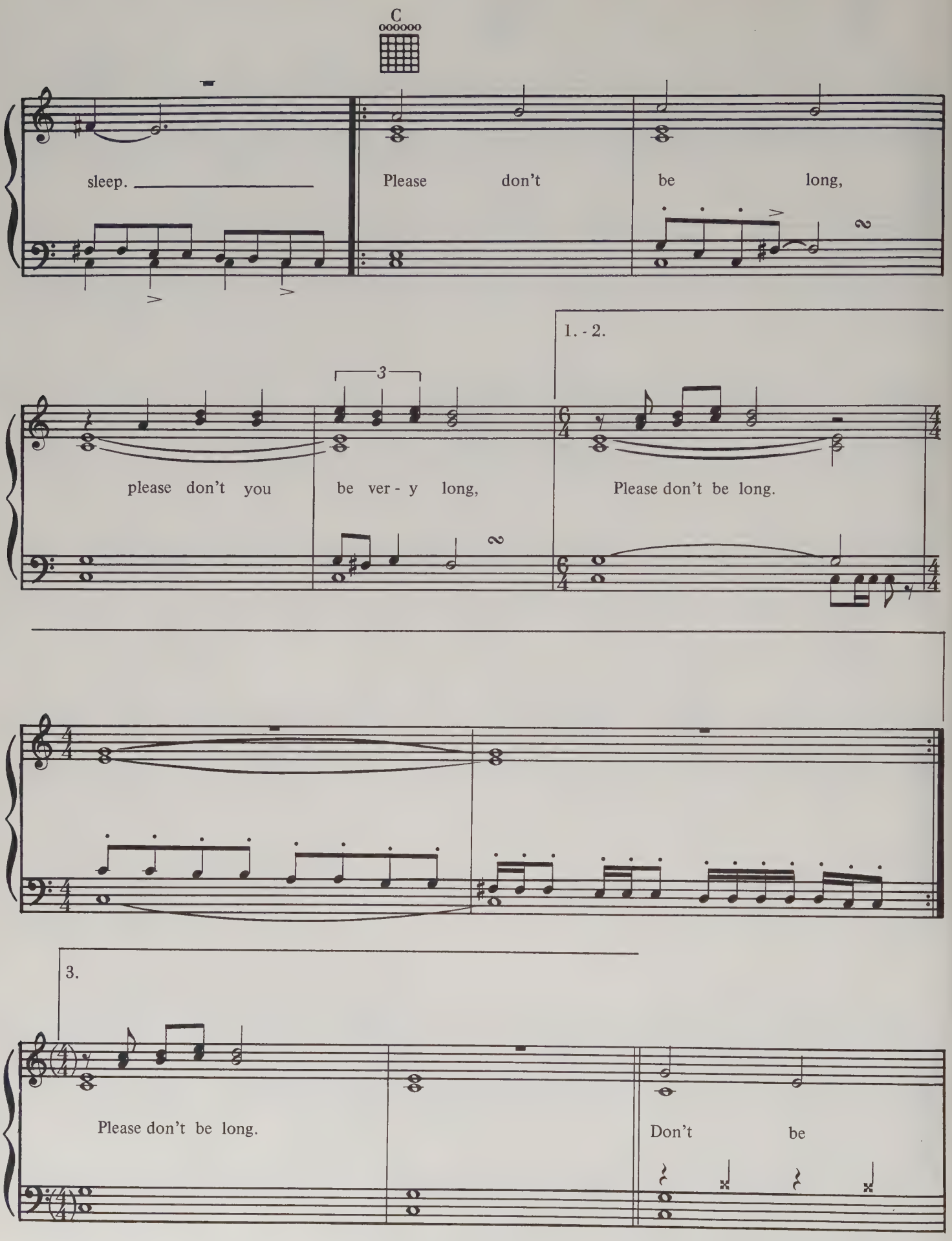
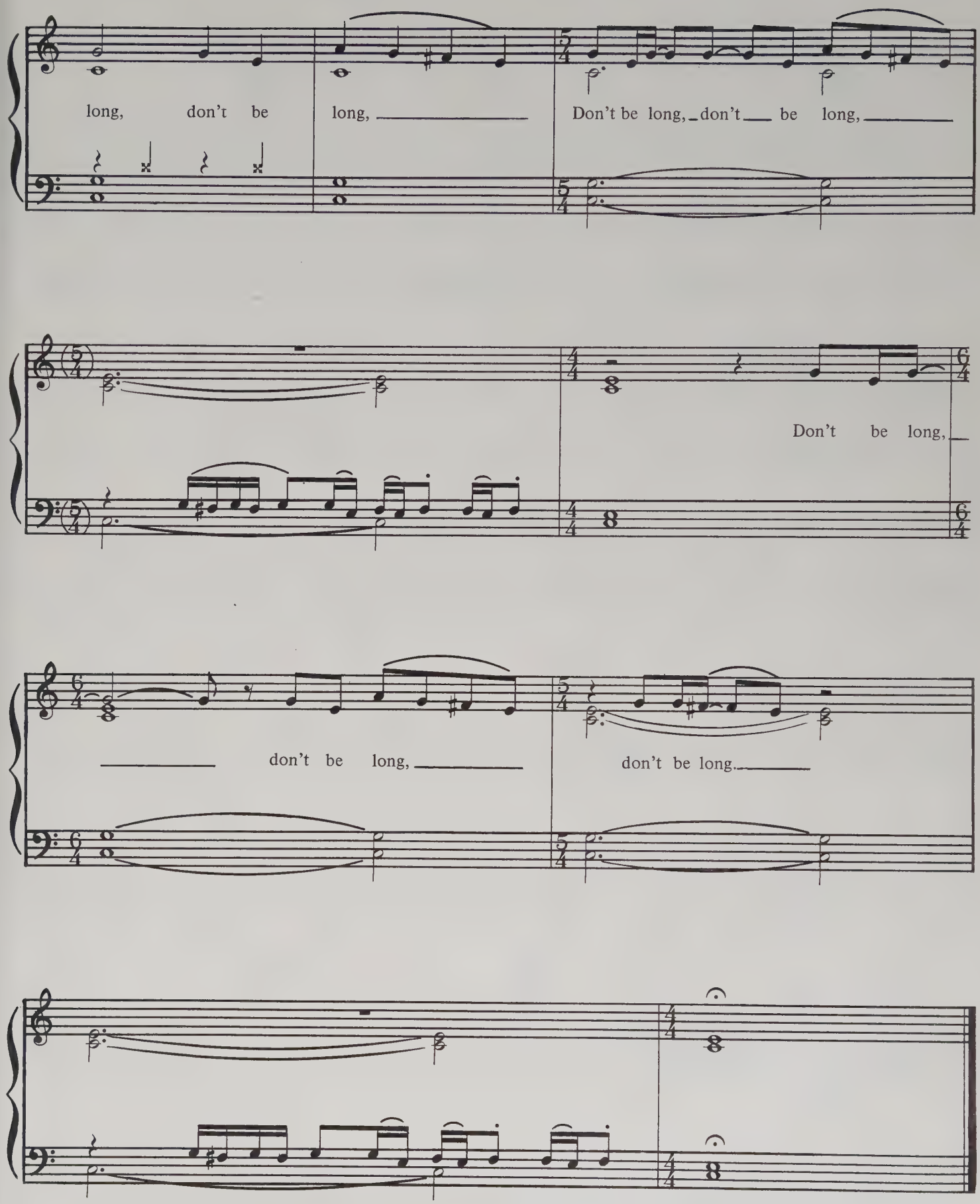
C
Slightly faster
Please don't be long. (2nd time only) (Don't be long)
Please don't you
be ver - y long, (Don't be long)
please don't be long,
or
1. Slower
C dim
I may be a - sleep.
2. Well it on - ly goes to
2. Slower
C dim
C
C dim
3. Now it's past my bed I know, (Oh)
and I'd real - ly like to

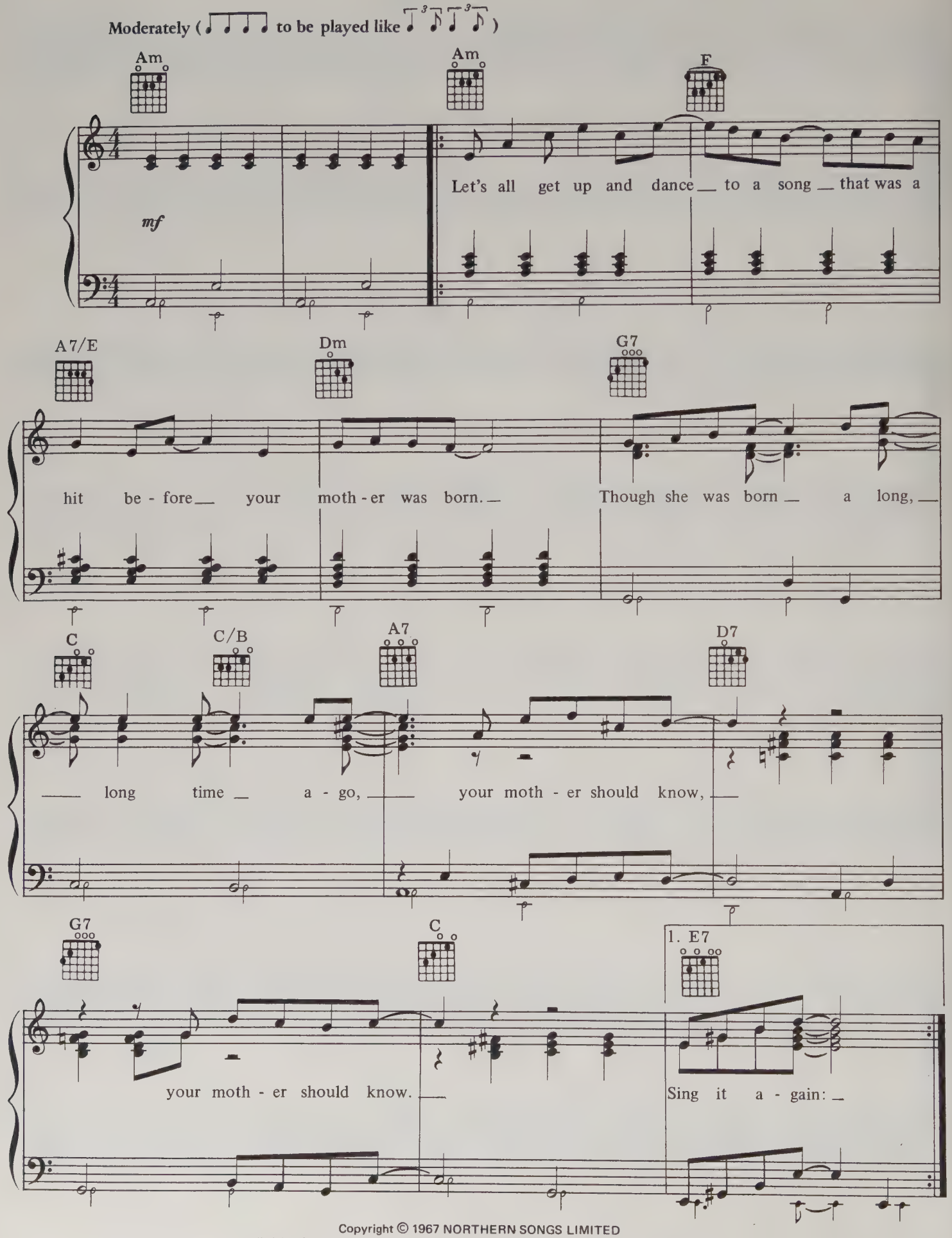
C
C dim
(Go)
go,
Soon will be the break of
(Day)
day,
Sit - ting here in Blue Jay
(Way)
Way.
C
Slightly faster
Please don't
be long,
(Don't be long)
please don't you
3
be ver - y long,
(Don't be long)
Please don't be long,
or
I may be a -


C
sleep.
Please don't be long,
1. - 2.
3
please don't you be ver - y long,
Please don't be long.
3.
Please don't be long.
Don't be


long, don't be long, Don't be long, don't be long,
Don't be long,
don't be long, don't be long.

Your Mother Should Know

By JOHN LENNON and PAUL McCARTNEY



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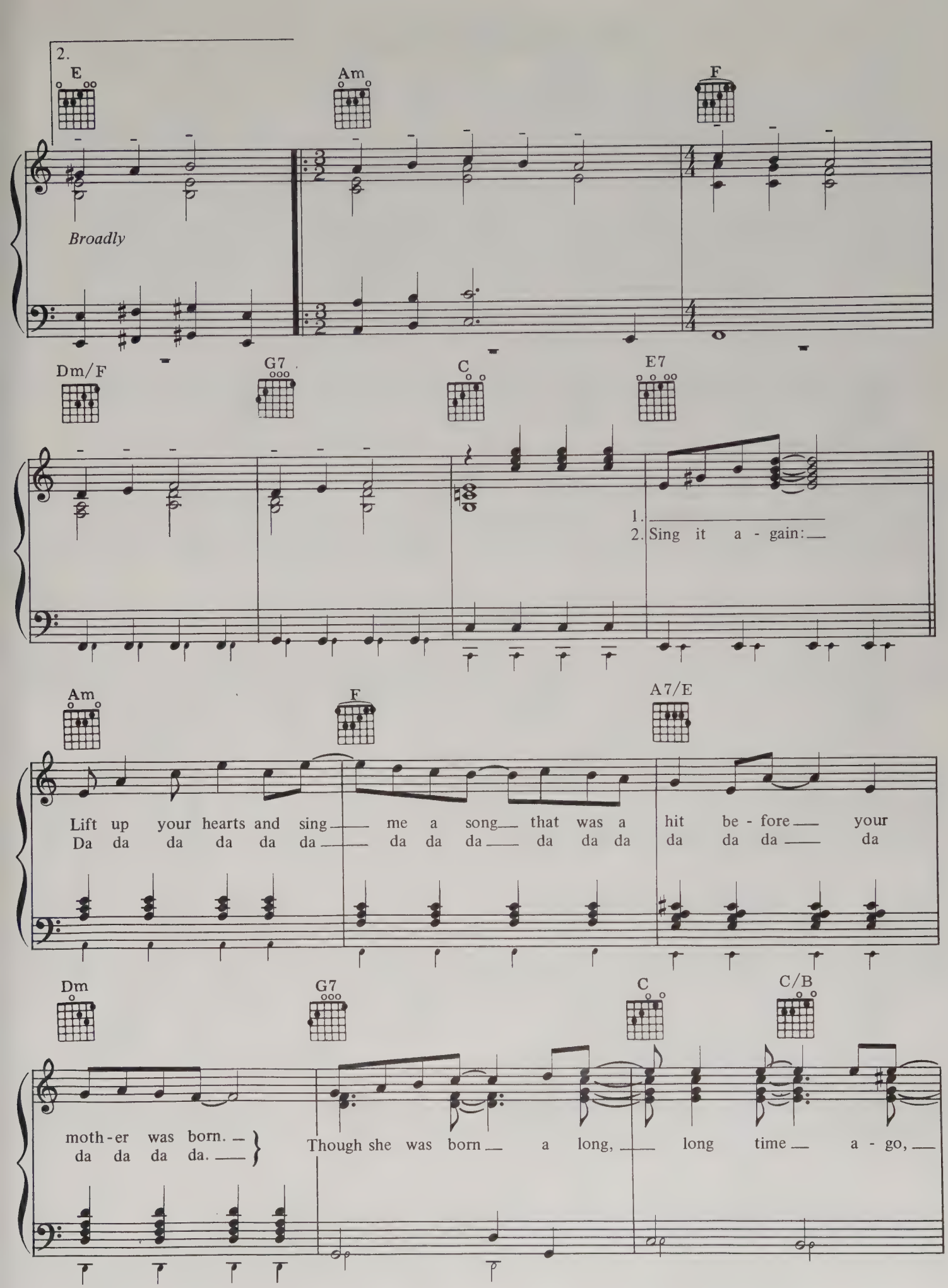
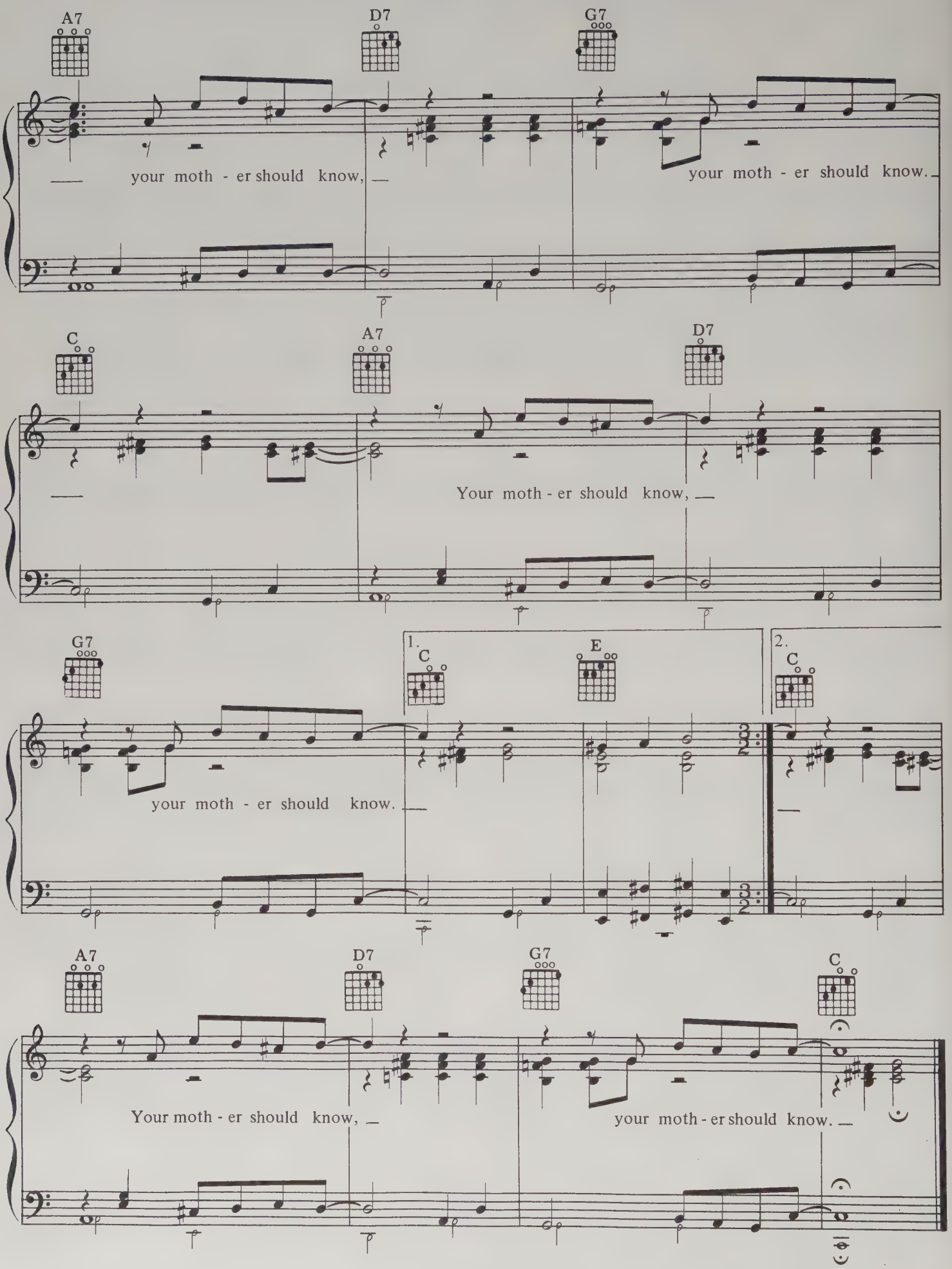
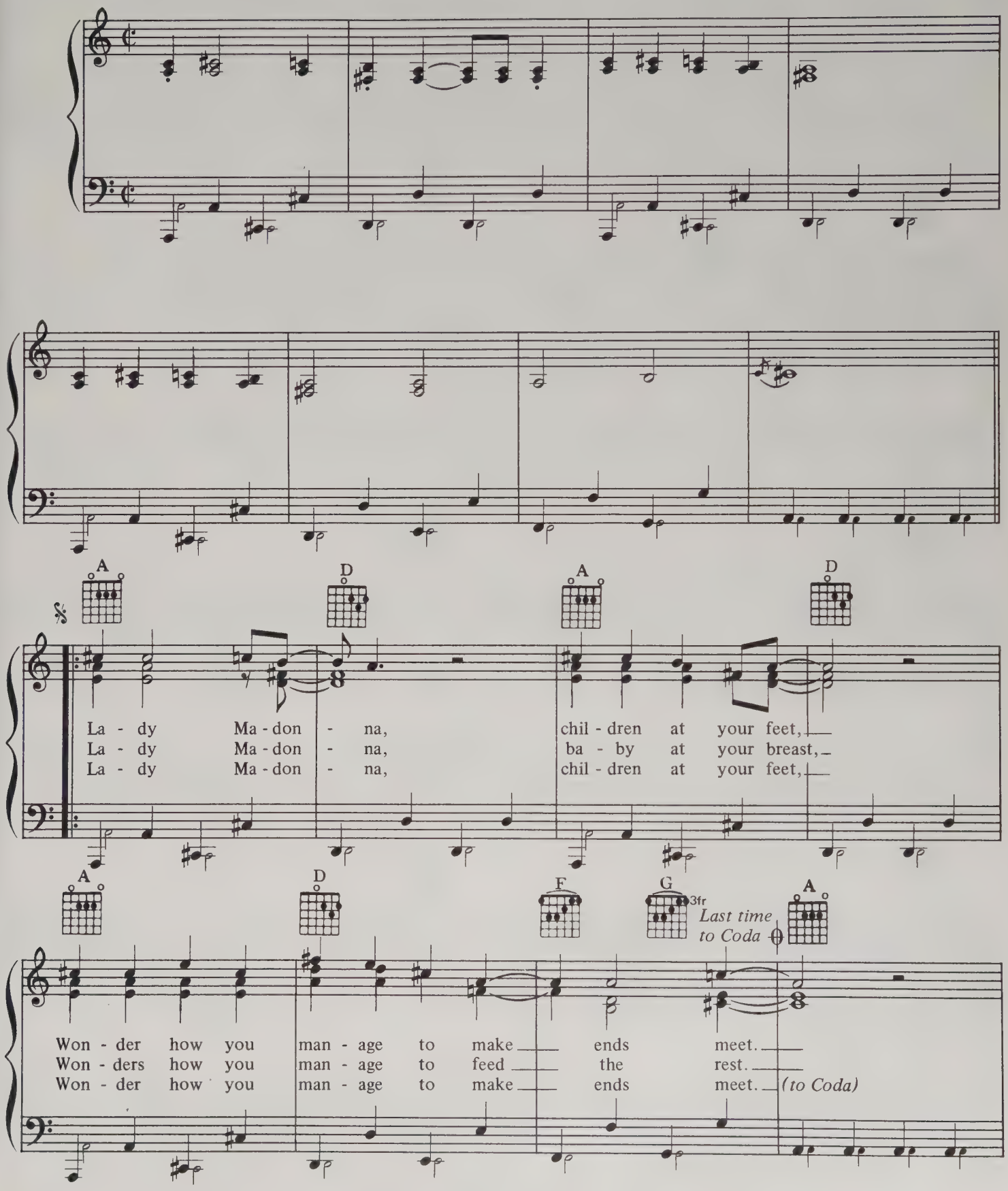

2.
E
Am
F
Broadly
Dm/F
G7
C
E7
1.
2. Sing it a - gain:
Am
F
A7/E
Lift up your hearts and sing me a song that was a hit be - fore your
Da da da da da da da da da da da da da da da da
Dm
G7
C
C/B
moth - er was born.
da da da da.
Though she was born a long, long time a - go,


A7
D7
G7
your moth - er should know,
your moth - er should know.
C
A7
D7
Your moth - er should know,
G7
1.
C
E
2.
C
your moth - er should know.
A7
D7
G7
C
Your moth - er should know,
your moth - er should know.

Lady Madonna

By JOHN LENNON and PAUL McCARTNEY

Brightly, with a beat


A
D
A
D
La - dy Ma - don - na, chil - dren at your feet,
La - dy Ma - don - na, ba - by at your breast,
La - dy Ma - don - na, chil - dren at your feet,
A
D
F
G
3fr
A
Last time to Coda
Won - der how you man - age to make ends meet.
Won - ders how you man - age to feed the rest.
Won - der how you man - age to make ends meet.
(to Coda)

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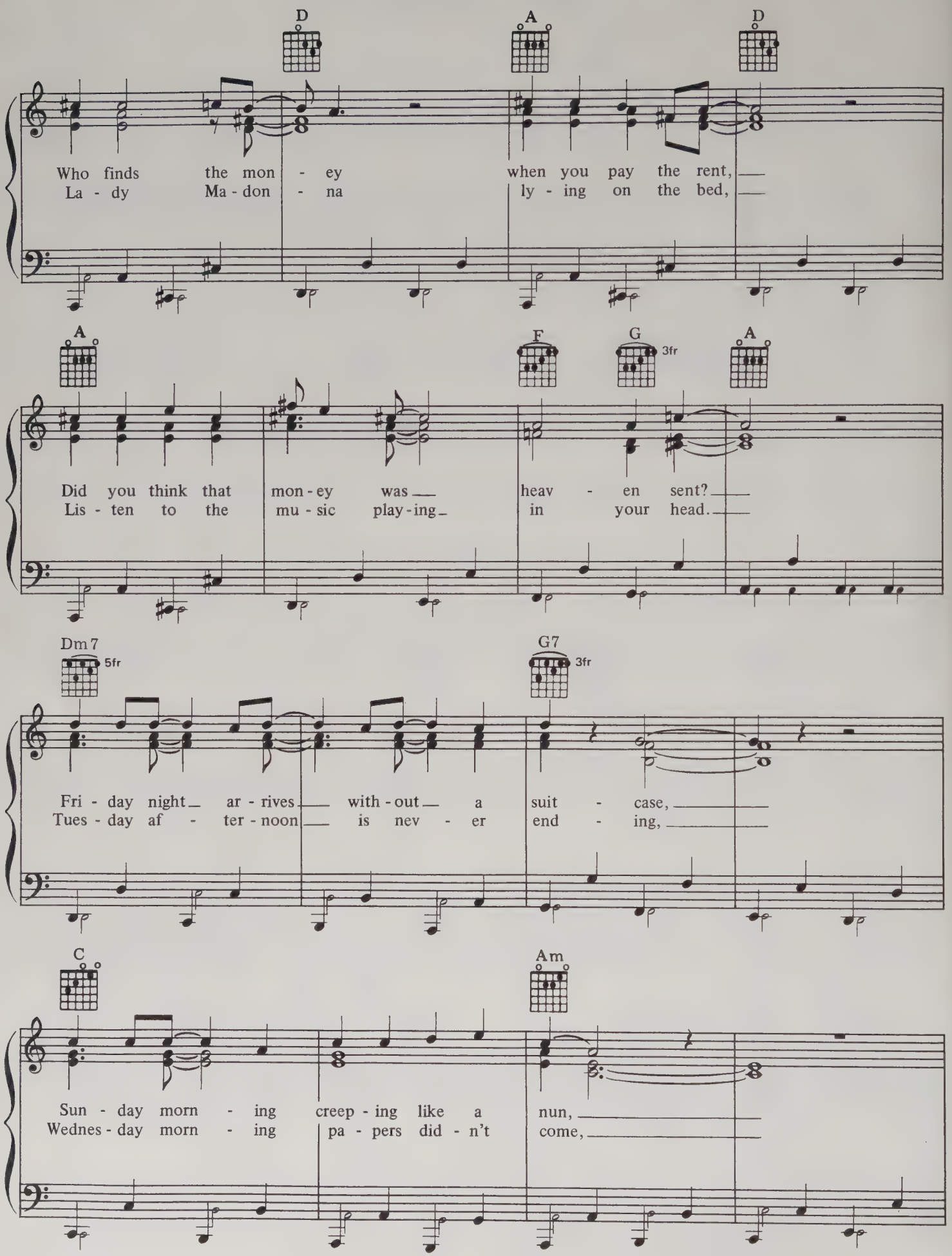
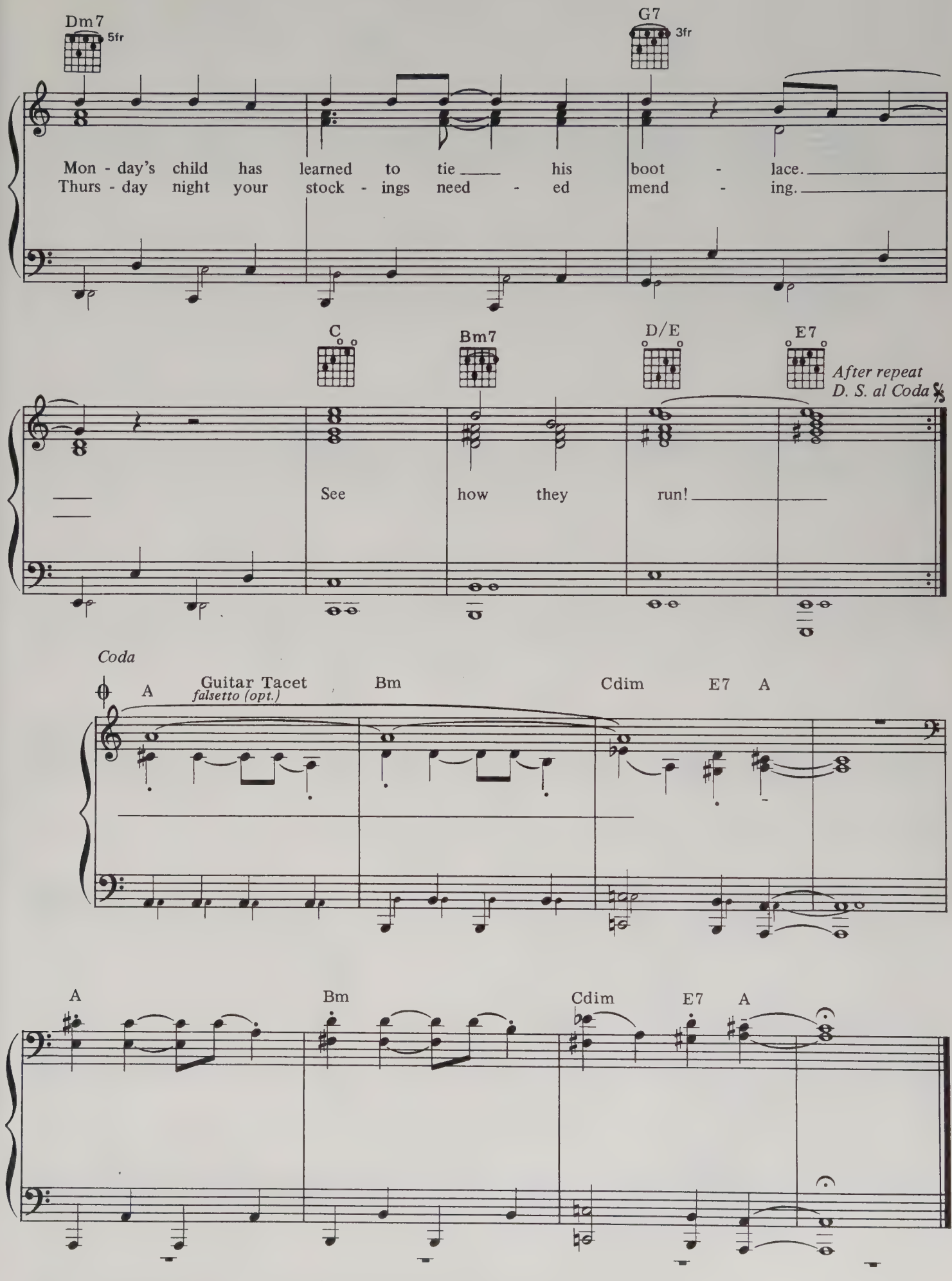

D
A
D
Who finds the mon - ey when you pay the rent,
La - dy Ma - don - na ly - ing on the bed,
A
F
G 3fr
A
Did you think that mon - ey was heav - en sent?
Lis - ten to the mu - sic play - ing in your head.
Dm7 5fr
G7 3fr
Fri - day night ar - rives with - out a suit - case,
Tues - day af - ter - noon is nev - er end - ing,
C
Am
Sun - day morn - ing creep - ing like a nun,
Wednes - day morn - ing pa - pers did - n't come,


Dm7
5fr
G7
3fr
Mon - day's child has learned to tie his boot - lace.
Thurs - day night your stock - ings need - ed mend - ing.
C
Bm7
D/E
E7
After repeat
D. S. al Coda
See how they run!
Coda
A
Guitar Tacet
falsetto (opt.)
Bm
Cdim
E7
A
A
Bm
Cdim
E7
A

The Inner Light

By GEORGE HARRISON

Moderato N.C.
Half Tempo (approx.)
Indian drums:
etc.
Eb *
Fm/Eb
1. With - out go - ing out of my door I can
2. out go - ing out of your door you can

Guitarists: tune lowest string down ½ step to Eb

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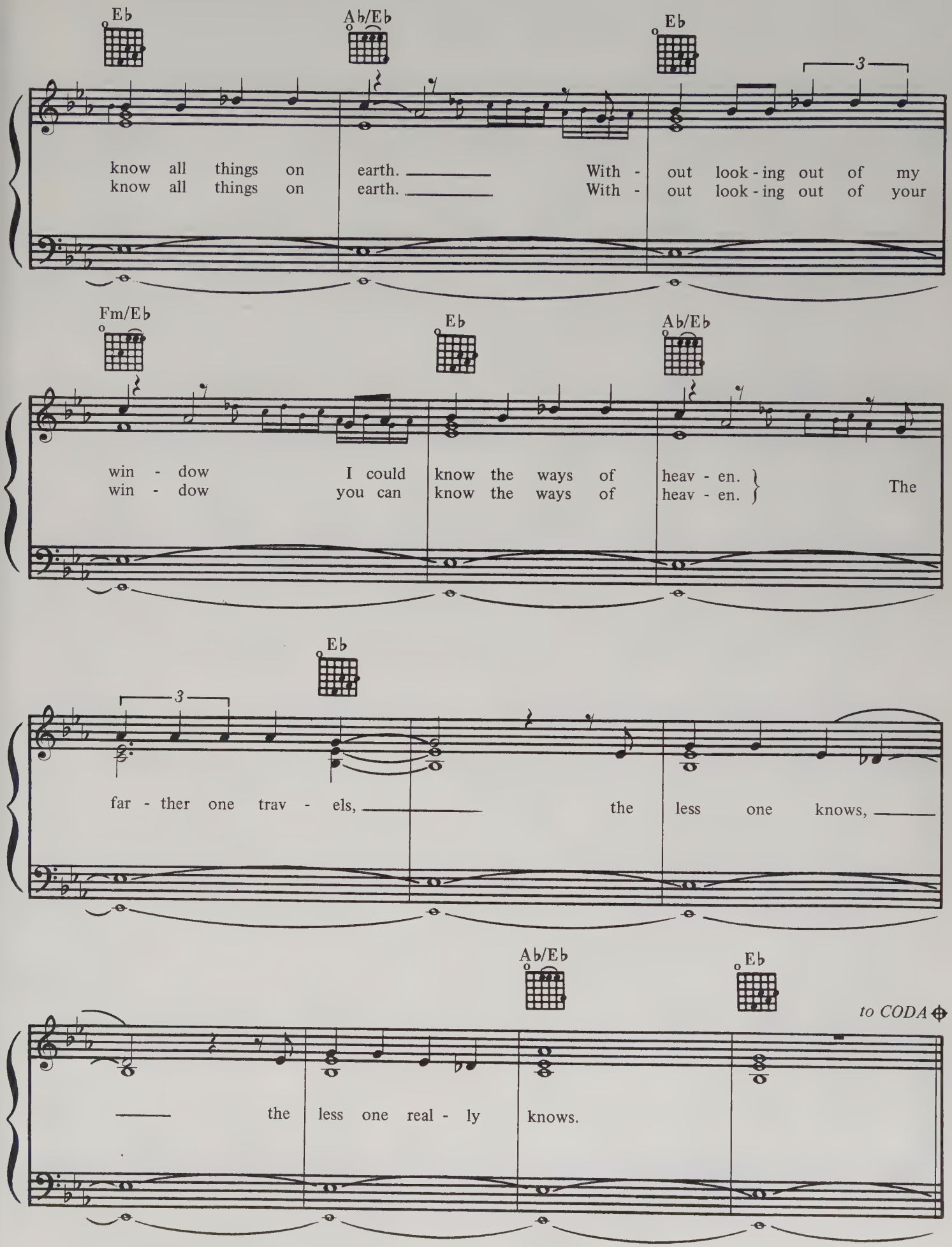
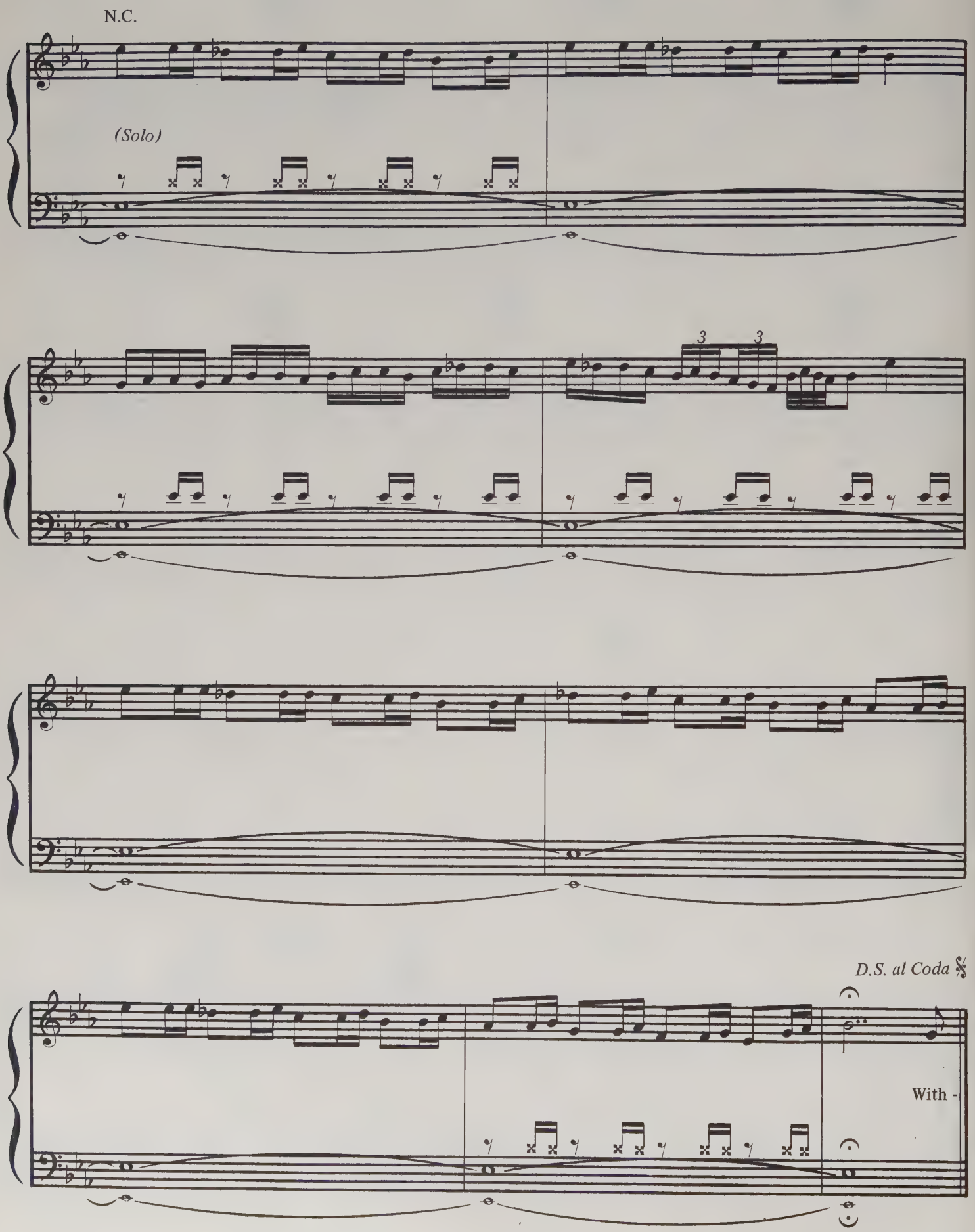
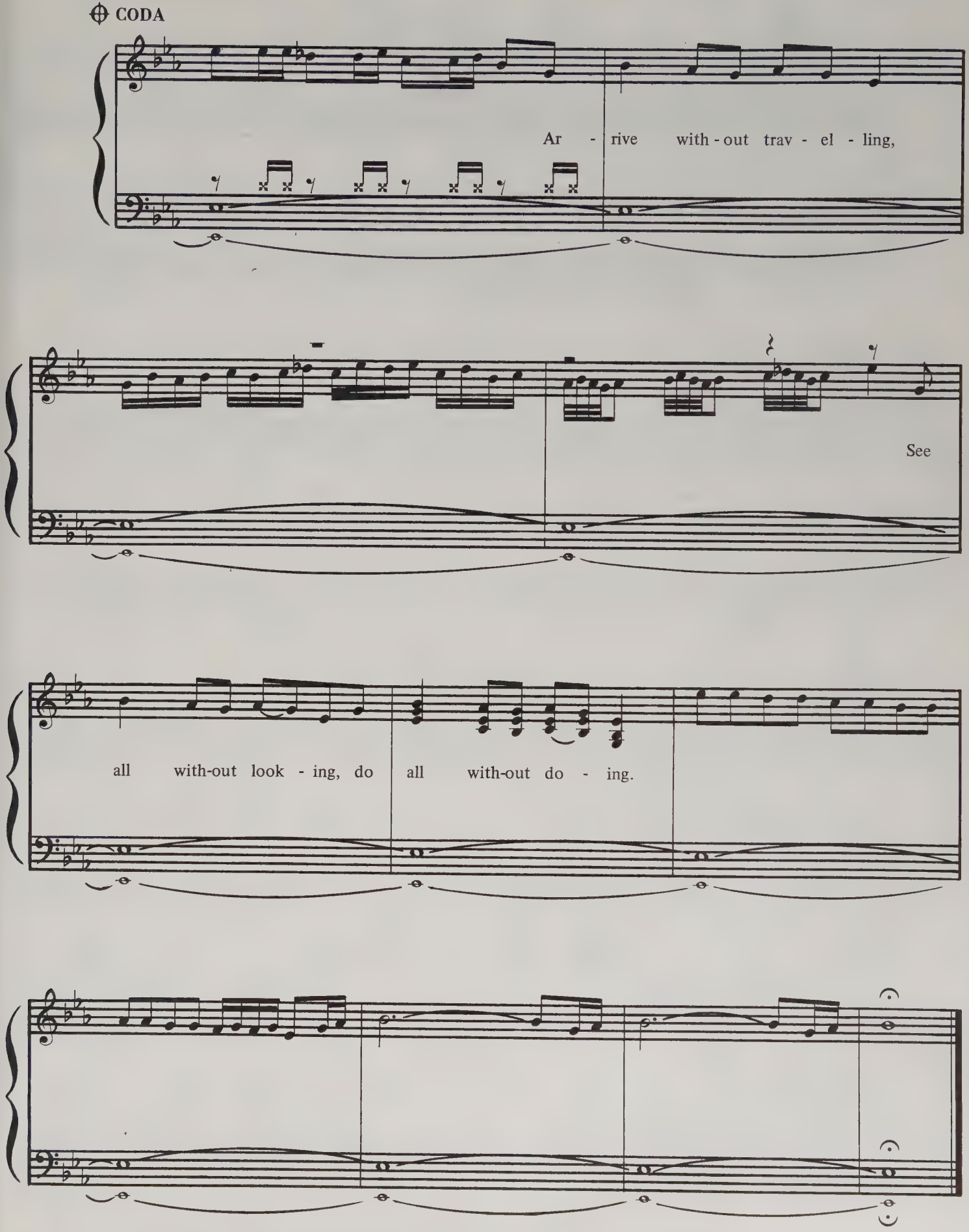
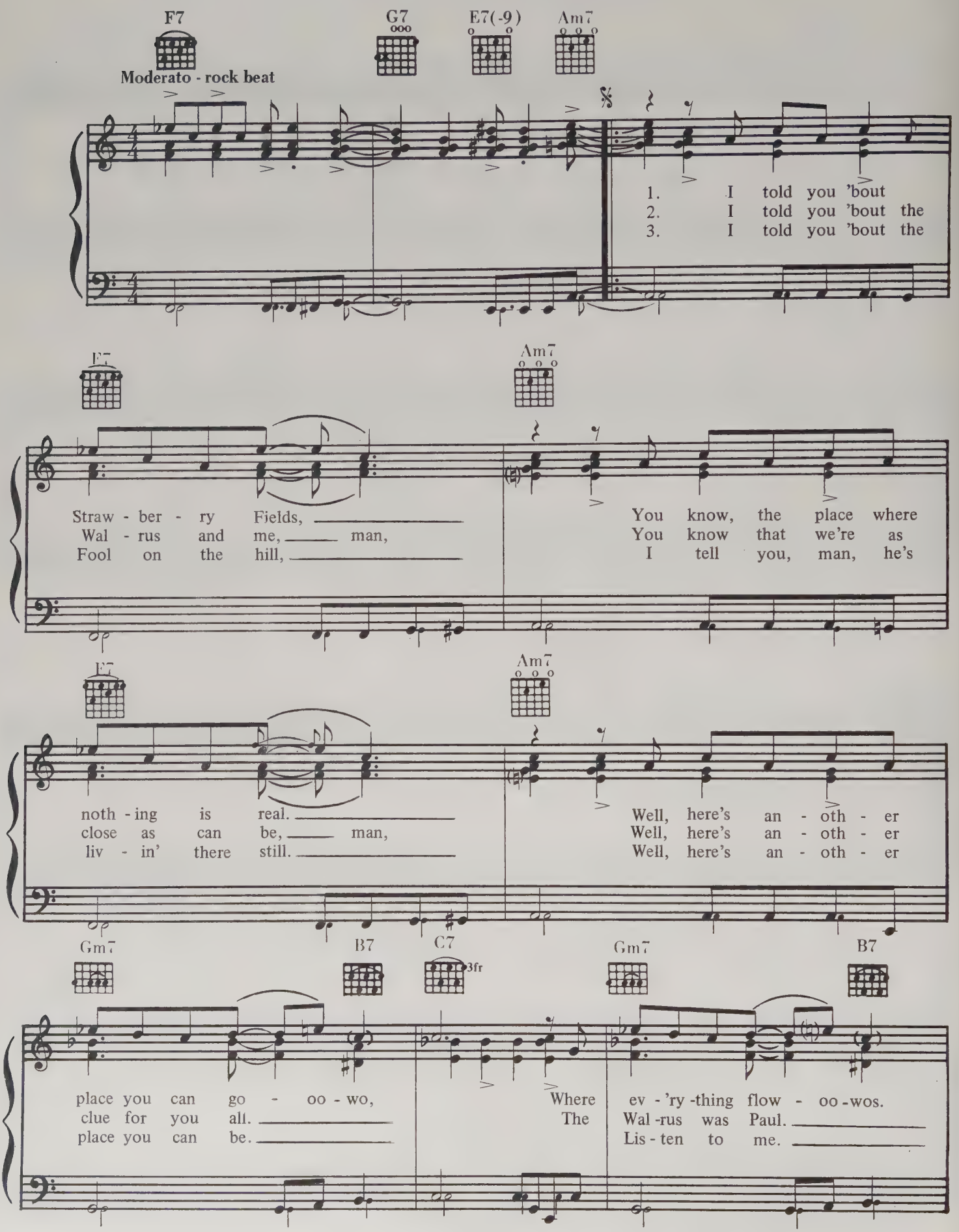

E♭
A♭/E♭
E♭
3
know all things on earth. With - out look - ing out of my
know all things on earth. With - out look - ing out of your
Fm/E♭
E♭
A♭/E♭
win - dow I could know the ways of heav - en.
win - dow you can know the ways of heav - en.
The
E♭
3
far - ther one trav - els, the less one knows,
A♭/E♭
E♭
to CODA
the less one real - ly knows.


N.C.
(Solo)
3
3
D.S. al Coda
With -


CODA
Ar - rive with - out trav - el - ling,
See
all with-out look - ing, do all with-out do - ing.

Glass Onion

By JOHN LENNON and PAUL McCARTNEY



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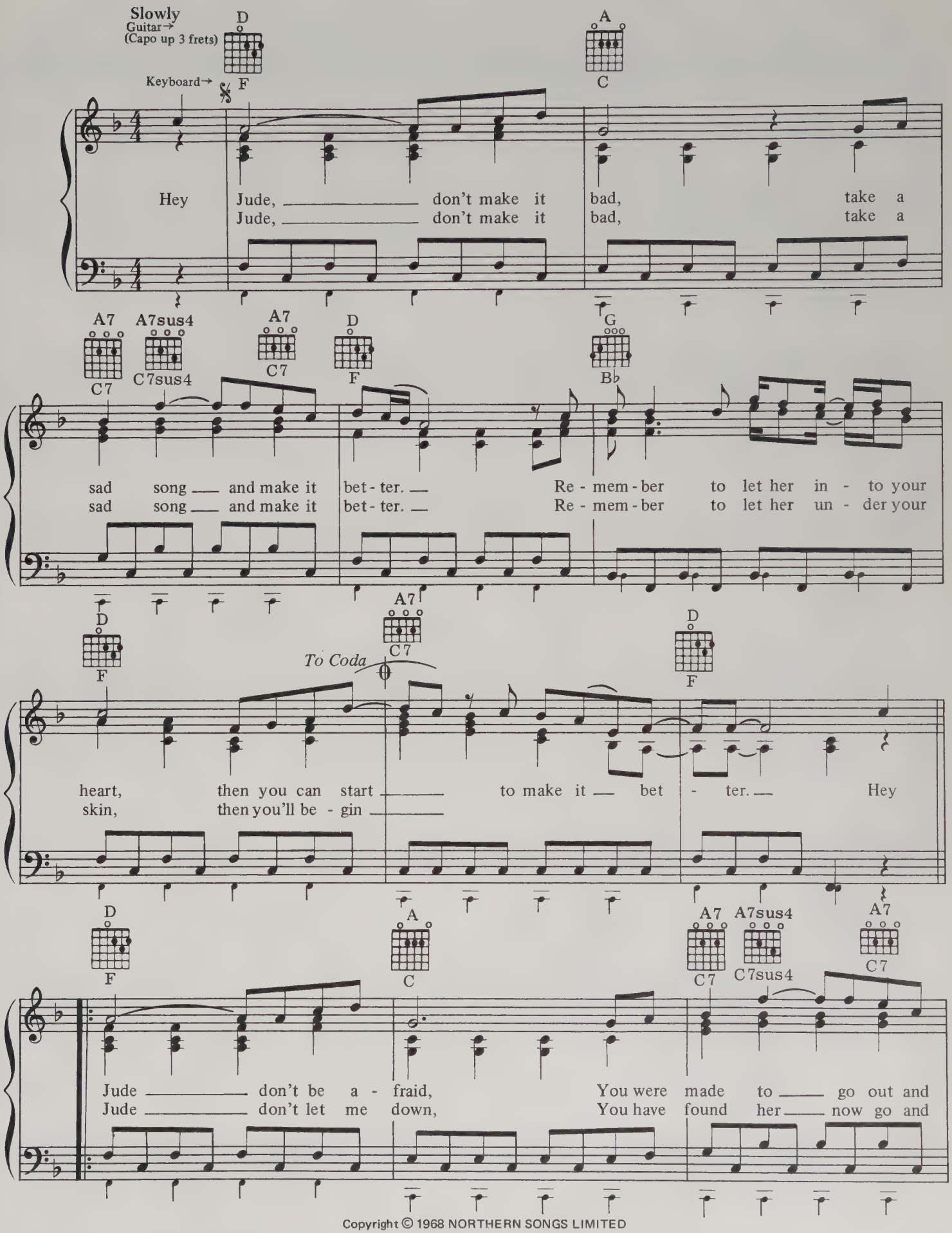
C7
3fr
F7
D7
Last time to Coda
Look - ing through the bent-backed tu - lips, to
Stand - ing on a cast - iron shore, yeah,
Fix - ing a hole in the o - cean, tryin'
F7
D7
F7
see how the oth - er half lives, Look - ing through a glass on - ion.
La-dy Ma-don-na tryin'to make ends meet, yeah. Look - ing through a glass on - ion.
G7
3fr
Am
Dm7/A
mf
(Drum)
Oh, yeah,
crescendo
D9/A
5fr
Oh,
yeah,
Oh,

Am7
F7
yeah,
Look - ing through a glass on - ion.
G7
3fr
D.S. al Coda
(Drum)
CODA
F7
to make a dove - tail joint,
D7
F7
G7
3fr
A dim
Suddenly slower
yeah.
Look - ing through a glass on - ion.
Abdim
Gdim
D7(-9)
Gdim
G♯dim
A dim
Continue getting slower
Repeat and Fade

Hey Jude

By JOHN LENNON and PAUL McCARTNEY



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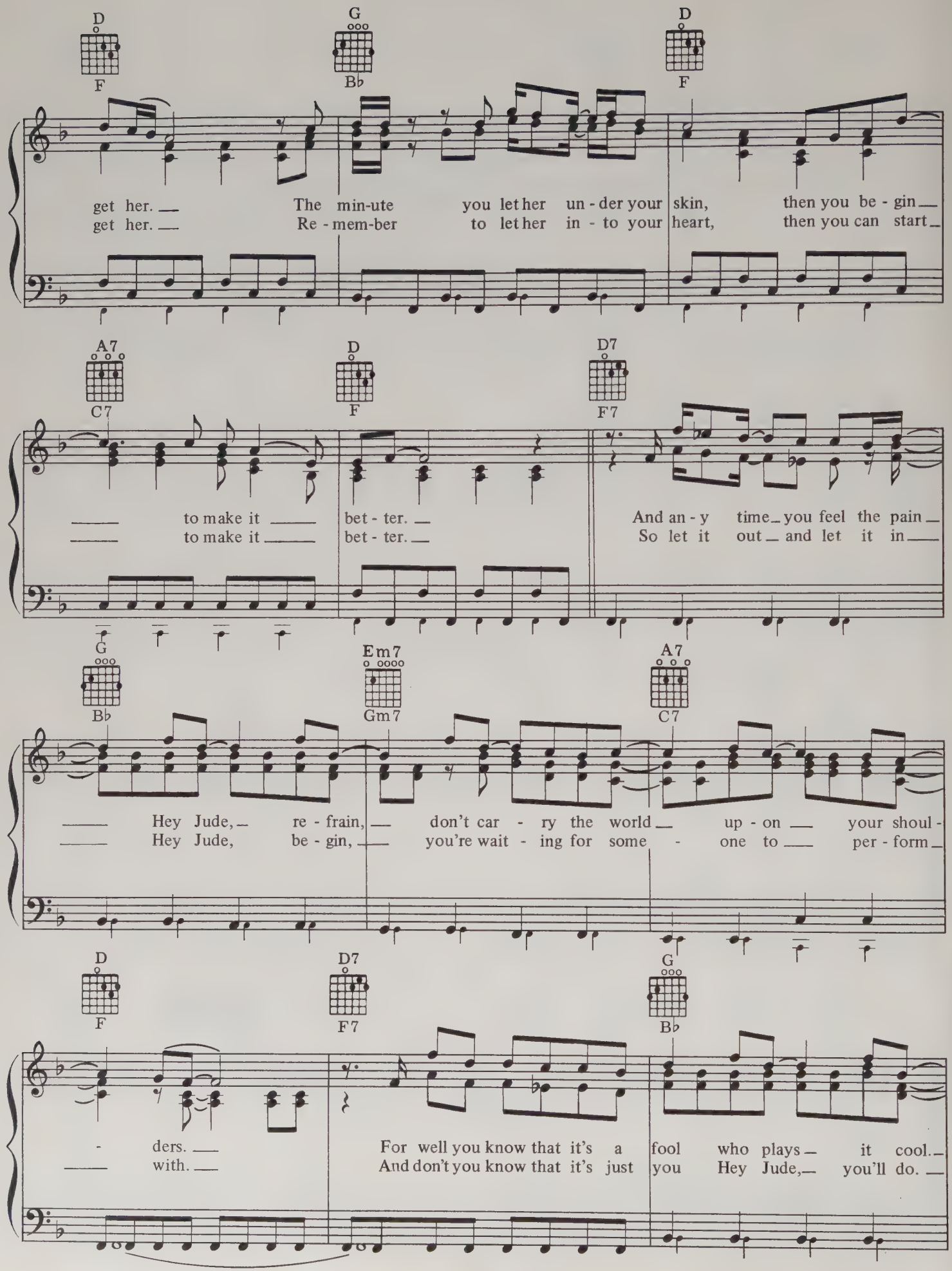
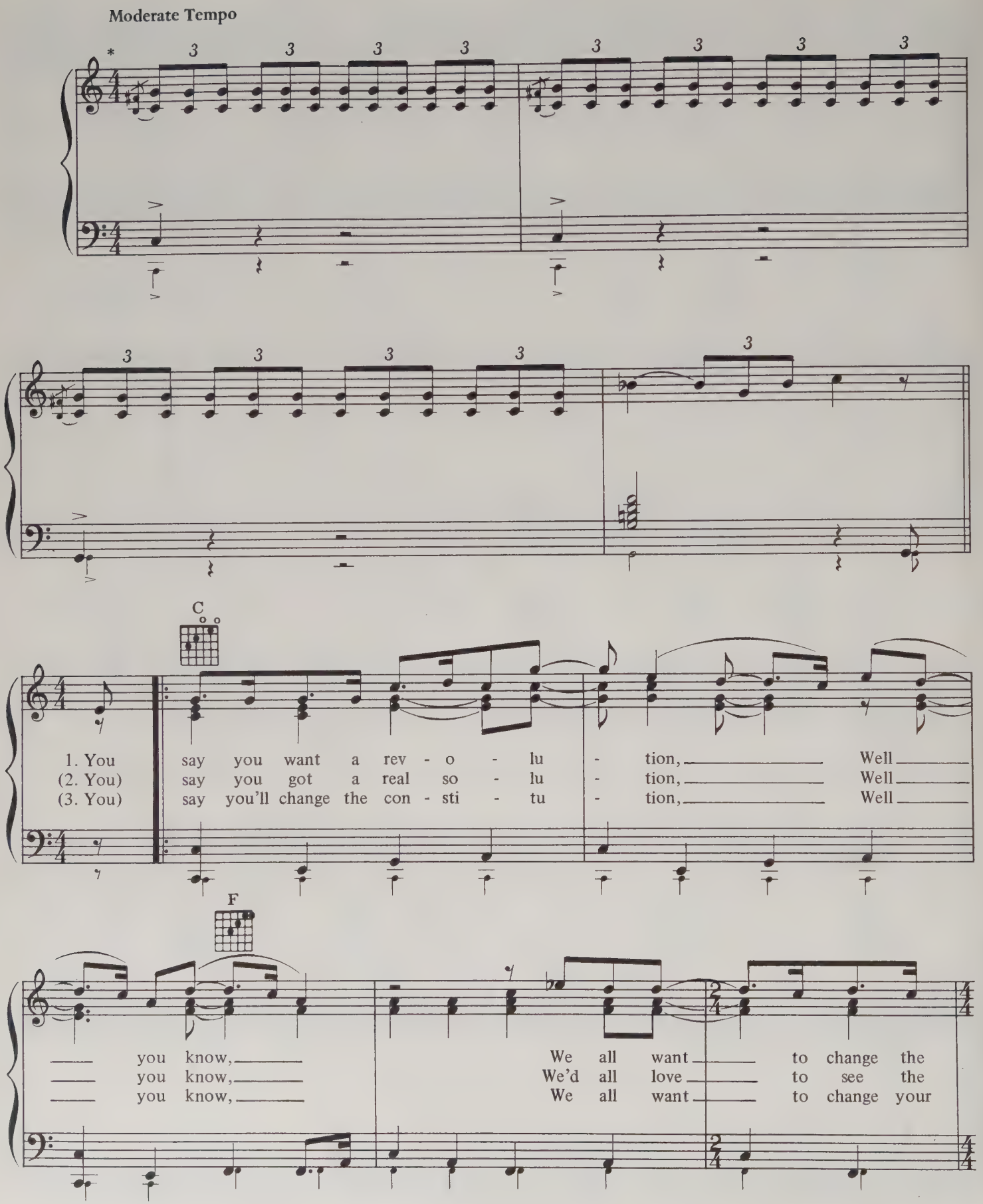

D
F
G
B♭
D
F
get her. The min-ute you let her un - der your skin, then you be - gin
get her. Re - mem-ber to let her in - to your heart, then you can start
A7
C7
D
F
D7
F7
to make it bet - ter. And an - y time you feel the pain
to make it bet - ter. So let it out and let it in
G
B♭
Em7
Gm7
A7
C7
Hey Jude, re - frain, don't car - ry the world up - on your shoul -
Hey Jude, be - gin, you're wait - ing for some - one to per - form
D
F
D7
F7
G
B♭
- ders.
with.
For well you know that it's a fool who plays it cool.
And don't you know that it's just you Hey Jude, you'll do.

Em7
Gm7
A7
C7
D
F
By mak - ing his world a lit - tle cold - er. Da da da
The move - ment you need is on your shoul - der. Da da da
D7
F7
A7
C7
1.
2. D. S. al Coda
da da da da da da.
da da da da da da.
Hey
Hey
Coda
A7
C7
D
F
to make it bet - ter, bet - ter, bet - ter, bet - ter, bet - ter, bet - ter, Oh
D
F
C
E♭
G
B♭
D
F
Repeat and fade
Da da da da da da da da da da da da Hey Jude.

Revolution

By JOHN LENNON and PAUL McCARTNEY


Moderate Tempo
*
C
1. You say you want a rev - o - lu - tion, Well
(2. You) say you got a real so - lu - tion, Well
(3. You) say you'll change the con - sti - tu - tion, Well
F
you know,
you know,
you know,
We all want to change the
We'd all love to see the
We all want to change your

*Recorded in C♭, ½ step lower; to play with record, mentally add seven flats to key signature.

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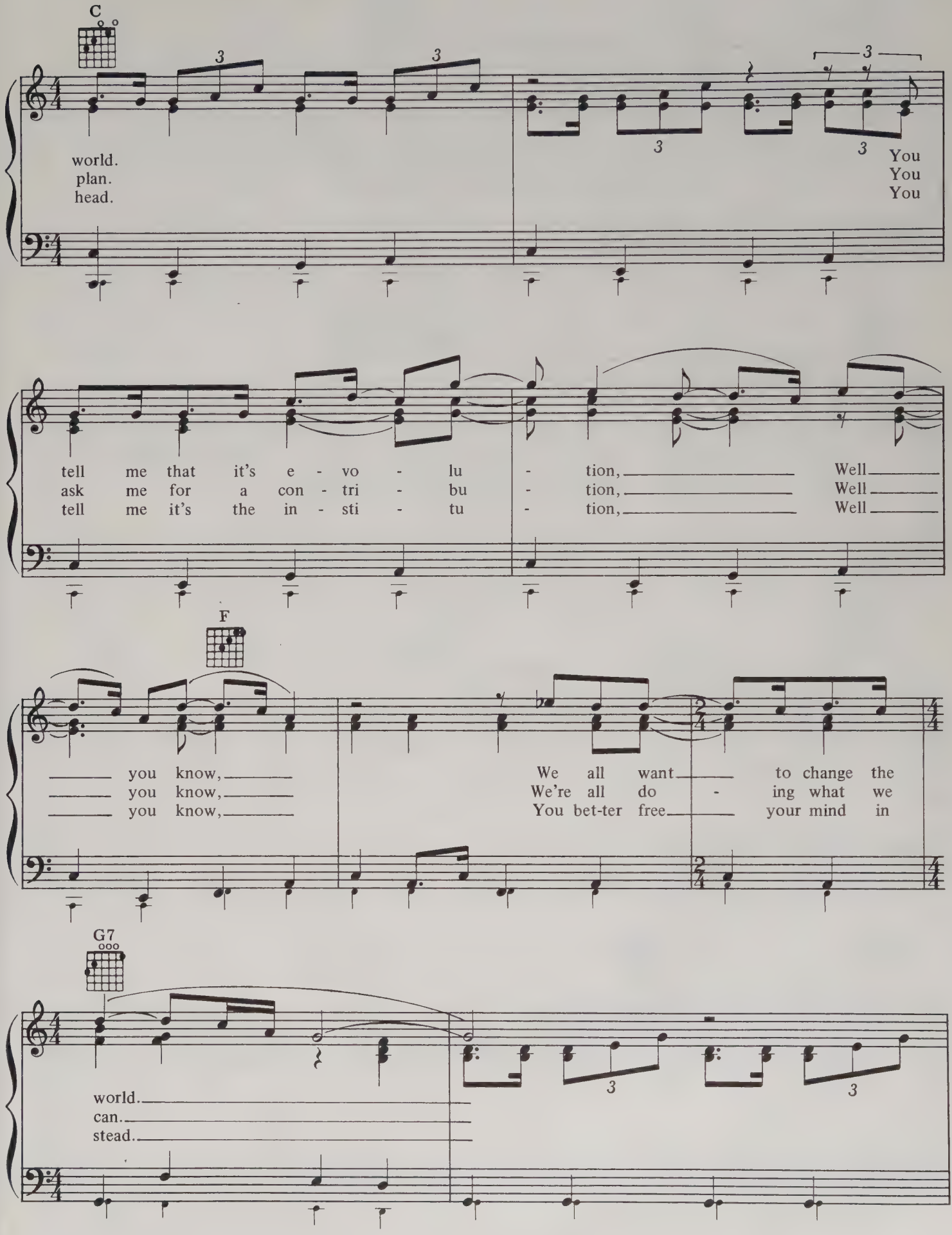
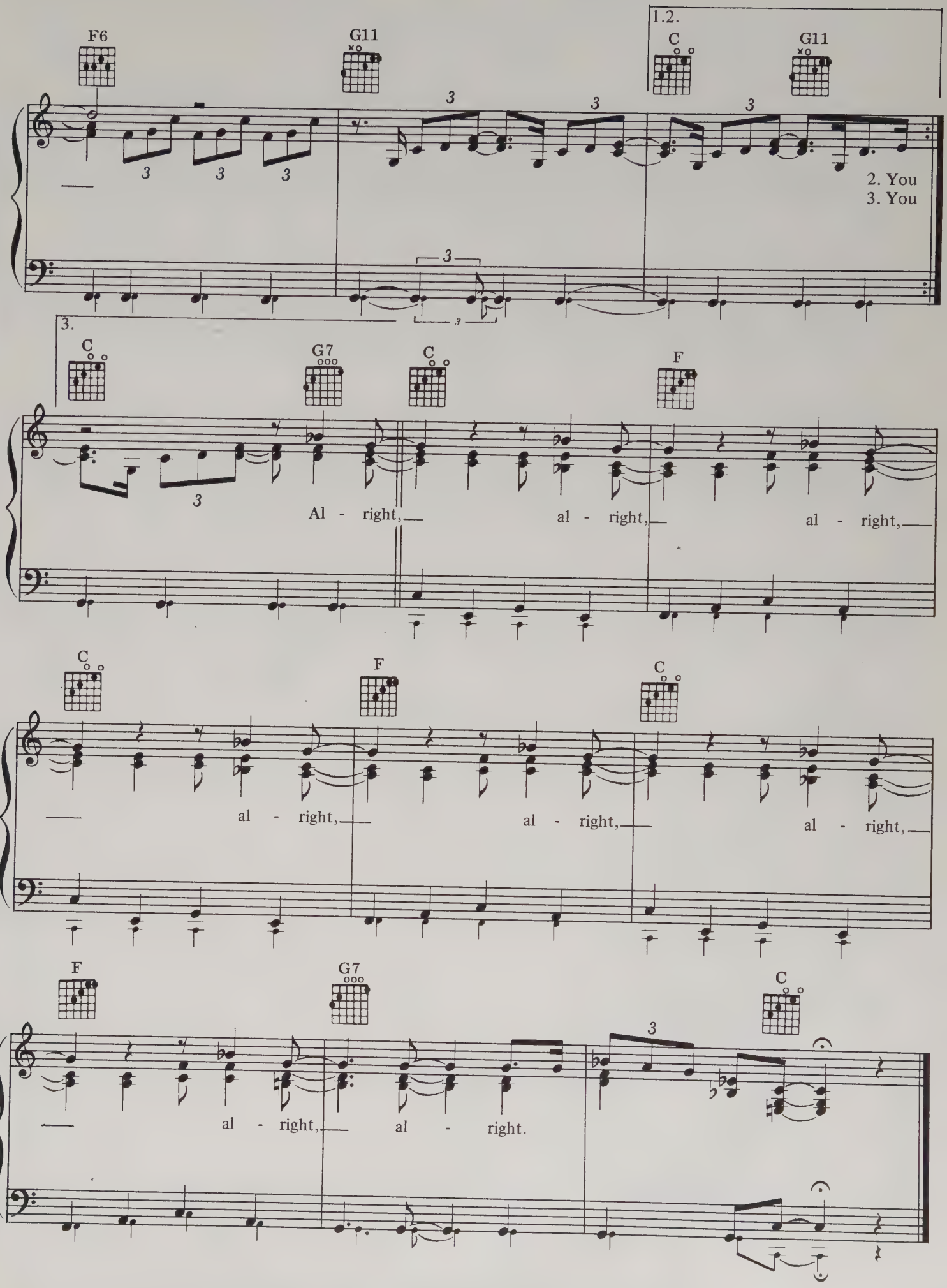

C
world.
plan.
head.
You
You
You
tell me that it's e - vo - lu - tion, Well
ask me for a con - tri - bu - tion, Well
tell me it's the in - sti - tu - tion, Well
F
you know,
you know,
you know,
We all want to change the
We're all do - ing what we
You bet-ter free your mind in
G7
world.
can.
stead.

Dm
G6
But when you talk a - bout de - struc - tion,
But if you want mon-ey for peo - ple with minds that hate,
But if you go car - ry-ing pic-tures of Chair - man Mao,
Dm
B♭
C
A
Don't you know that you can count me out.
All I can tell you is,"Broth-er you have to wait."
You ain't going to make it with an - y - one an - y - how.
G11
C
F6
Don't you know it's gon - na be al - right,
C
F6
C
al - right,
al - right.


F6
G11
1.2.
C
G11
2. You
3. You
3.
C
G7
C
F
Al - right, al - right, al - right,
C
F
C
al - right, al - right, al - right,
F
G7
C
al - right, al - right.

Back In The U.S.S.R.

By JOHN LENNON and PAUL McCARTNEY

Moderate Boogie-Rock tempo
N. C.
f
E7
E7
4
A
D
Flew in from Mi - a - mi Beach, B. O. A. C., Did -
Been a - way so long I hard - ly knew the place, Gee
Show me 'round your snow-peaked moun - tains way down south, Take
C
D
n't get to bed last night. On
it's good to get back home. Leave
me to your dad - dy's farm. Let

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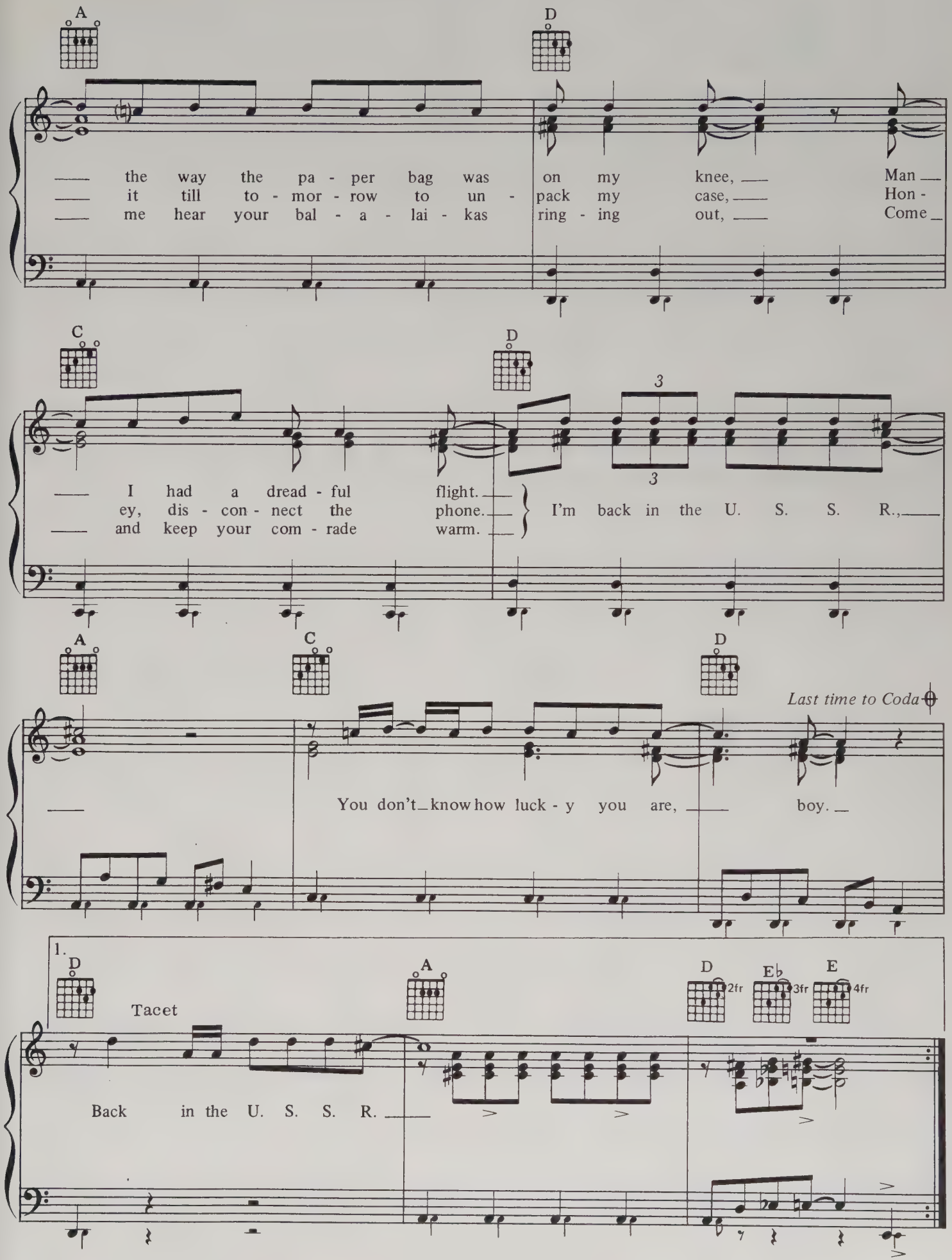
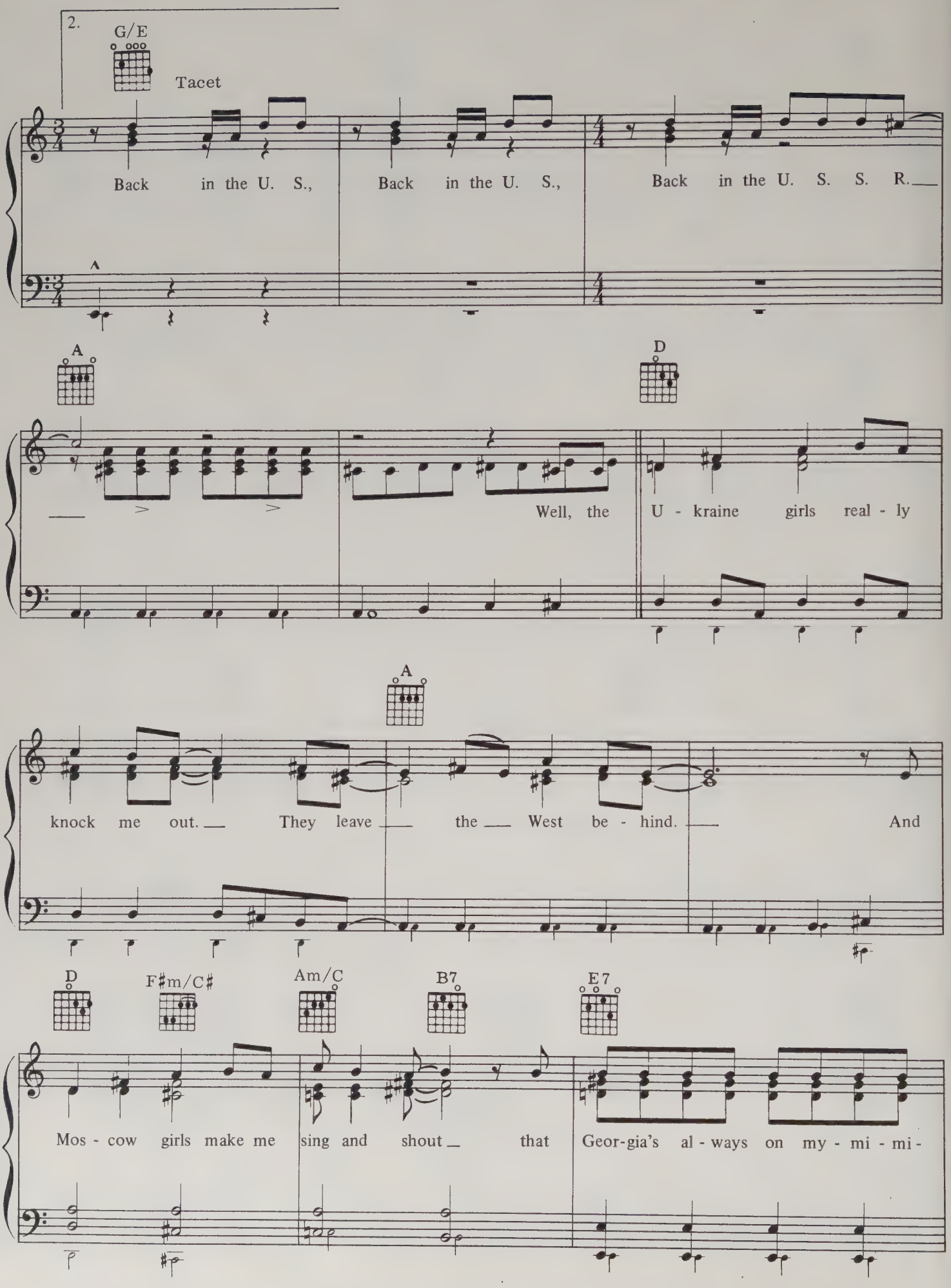
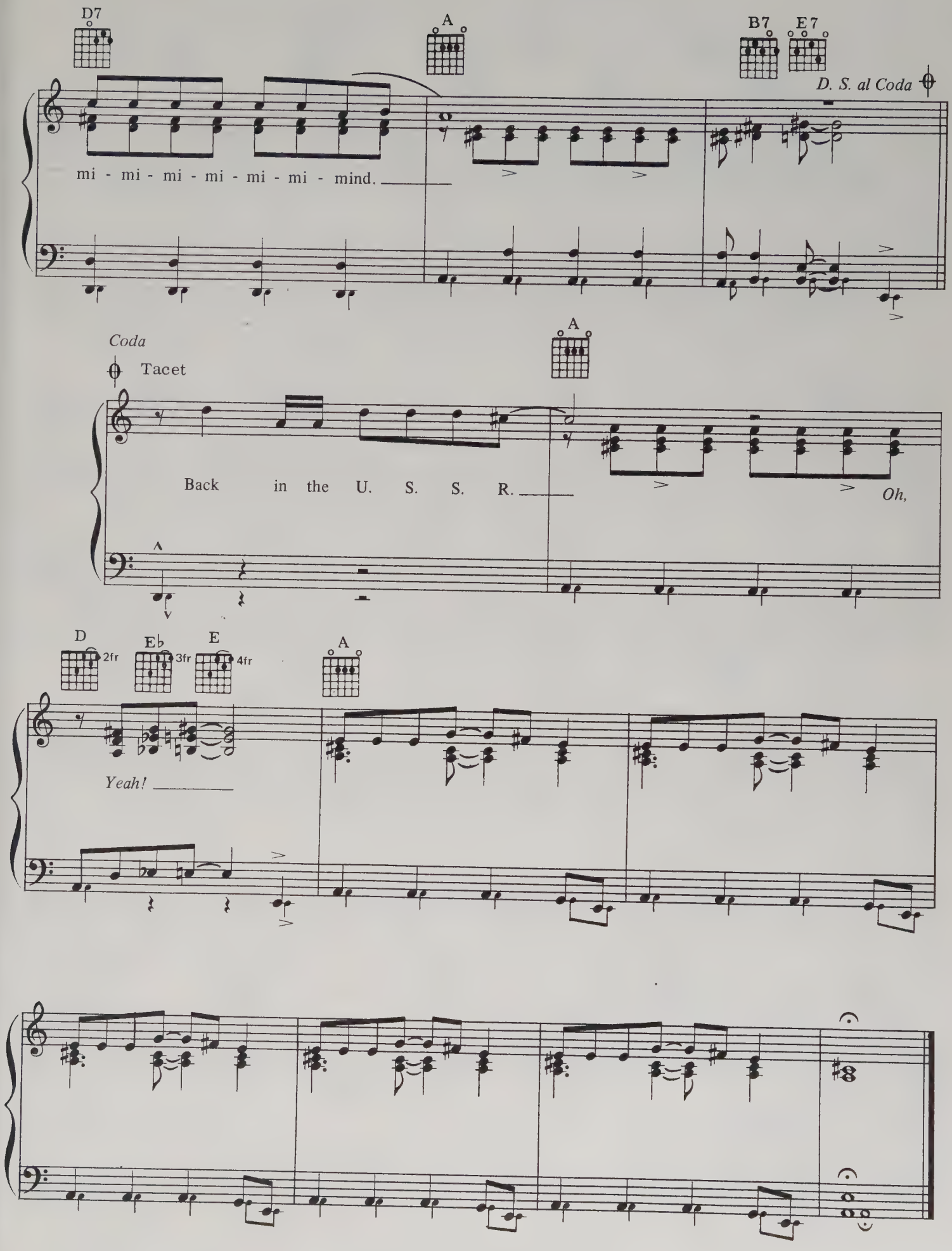
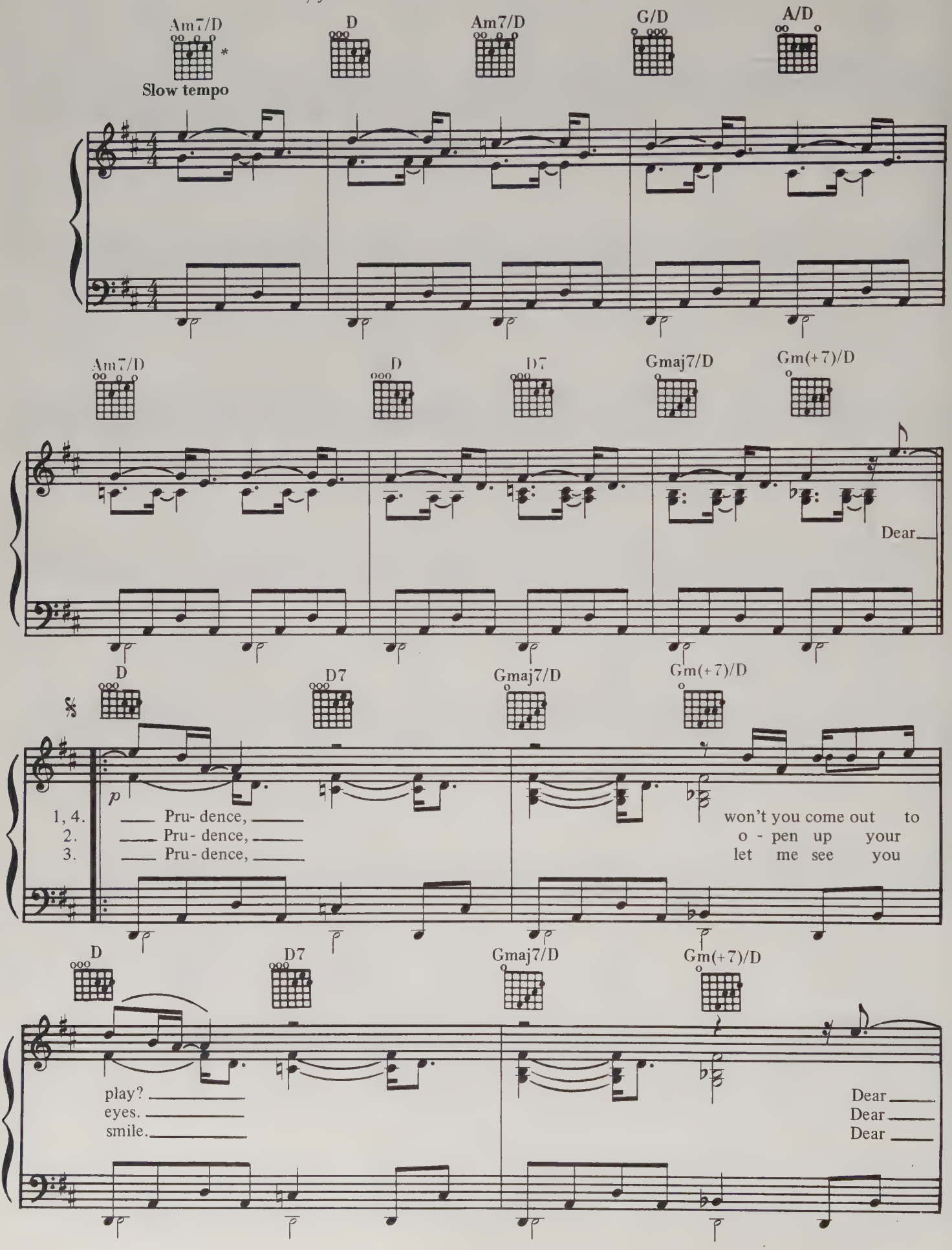

A
D
the way the pa - per bag was on my knee, Man
it till to - mor - row to un - pack my case, Hon -
me hear your bal - a - lai - kas ring - ing out, Come
C
D
3
3
I had a dread - ful flight.
ey, dis - con - nect the phone.
and keep your com - rade warm.
I'm back in the U. S. S. R.,
A
C
D
Last time to Coda
You don't know how luck - y you are, boy.
1.
D
A
D
Eb
E
2fr
3fr
4fr
Tacet
Back in the U. S. S. R.


2.
G/E
Tacet
Back in the U. S., Back in the U. S., Back in the U. S. S. R.
A
D
Well, the U - kraine girls real - ly
A
knock me out. They leave the West be - hind. And
D
F♯m/C♯
Am/C
B7
E7
Mos - cow girls make me sing and shout that Geor-gia's al - ways on my - mi - mi -


D7
A
B7
E7
D. S. al Coda
mi - mi - mi - mi - mi - mi - mind.
Coda
Tacet
A
Back in the U. S. S. R.
Oh,
D
2fr
E♭
3fr
E
4fr
A
Yeah!

Dear Prudence

By JOHN LENNON and PAUL McCARTNEY



* *Guitarists: lower 6th string to D*

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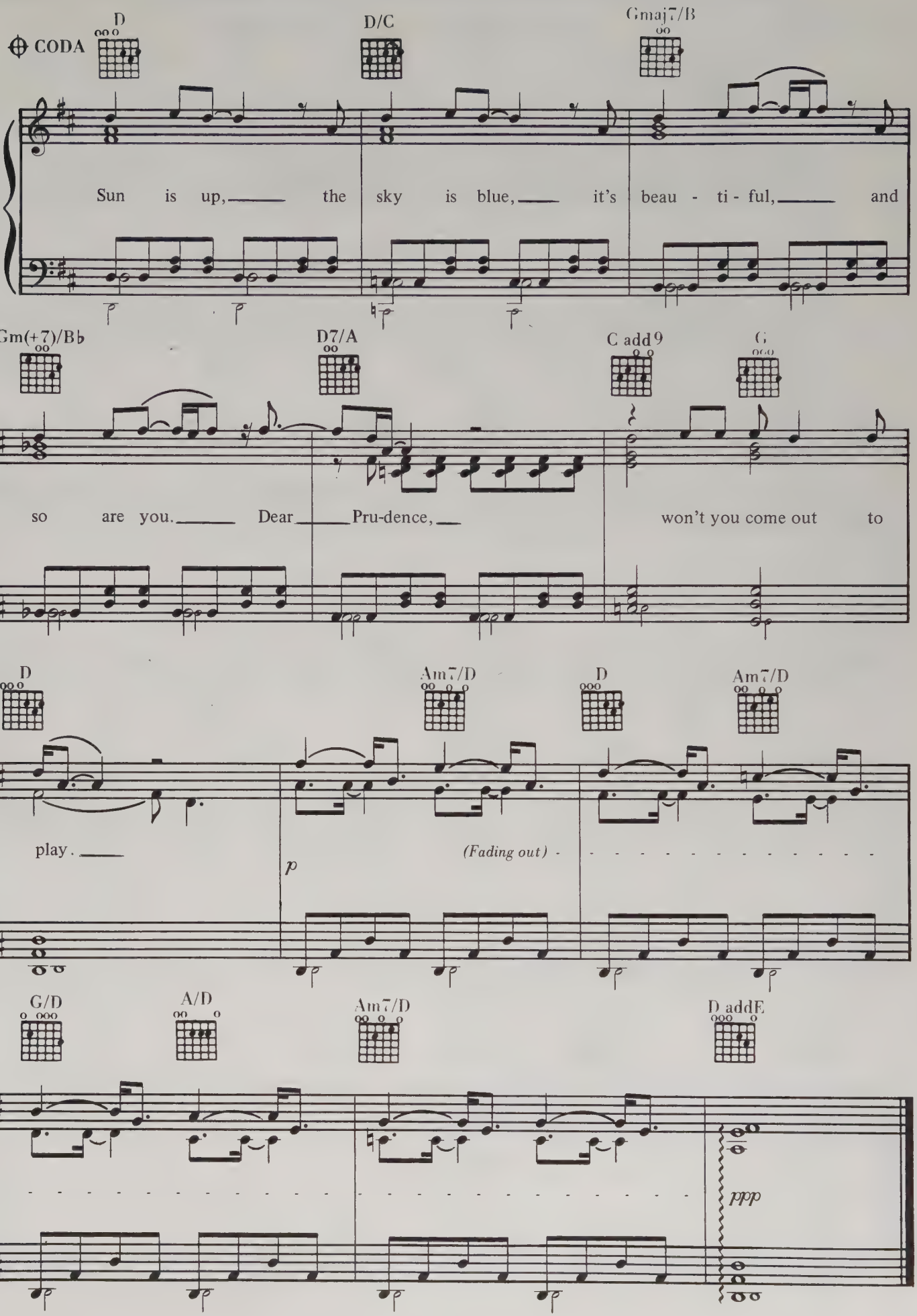
D
D7
Gmaj7/D
Gm(+7)/D
Pru - dence,
Pru - dence,
Pru - dence,
greet the brand new day.
see the sun - ny skies.
like a lit - tle child.
to Coda
f
The
The
The
D
D/C
Gmaj7/B
Gm(+7)/B♭
sun is up, the sky is blue, it's beau - ti - ful and so are you. Dear
wind is low, the birds will sing that you are part of ev - 'ry - thing. Dear
clouds will be a dai - sy chain, so let me see you smile a - gain. Dear
D/A
D/C
C
G
Pru-dence,
Pru-dence,
Pru-dence,
won't you come out to play?
won't you o - pen up your eyes?
won't you let me see you smile?

1.3.
D
D7
Gmaj7/D
Gm(+7)/D
p
(2.) Dear
(3.) Dear
2.
D
Dsus4
D5
Dsus4
D
Dsus4
(Backing) round round round round round
Look a - round, round,
f
D
Dsus4
D
Dsus4
D
Dsus4
round round round round round
round round
round round round round round
Look a -round,round,round,
Look a-
F
Ab
4fr
C
D
D7
Gmaj7/D
Gm(+7)/D
round.
Dear
D.S. al Coda
4th time


CODA
D
D/C
Gmaj7/B
Sun is up, the sky is blue, it's beau - ti - ful, and
Gm(+7)/Bb
D7/A
C add 9
G
so are you. Dear Pru-dence, won't you come out to
D
Am7/D
D
Am7/D
play.
p
(Fading out)
G/D
A/D
Am7/D
D addE
ppp

The Continuing Story of Bungalow Bill

By JOHN LENNON and PAUL McCARTNEY

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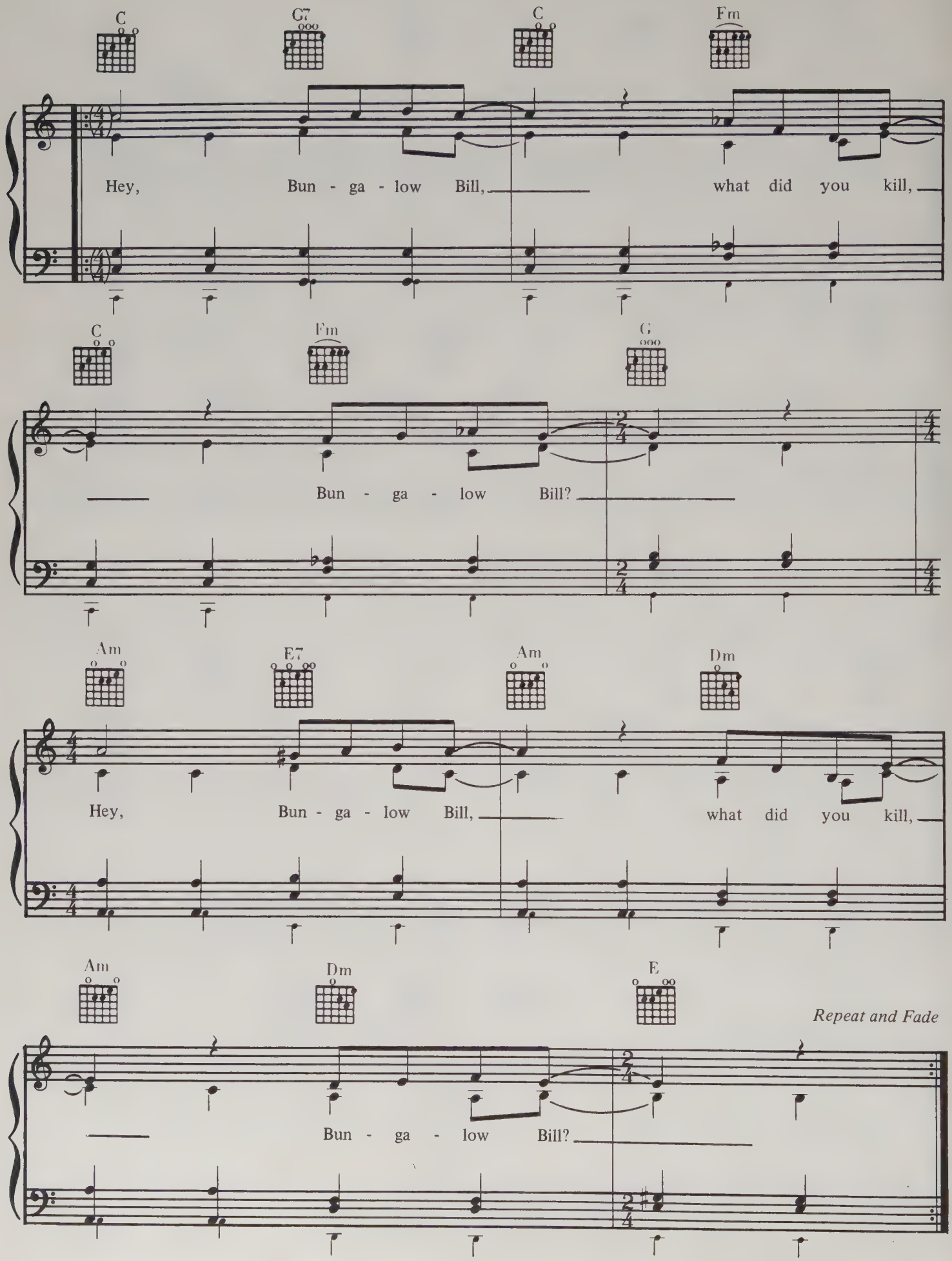
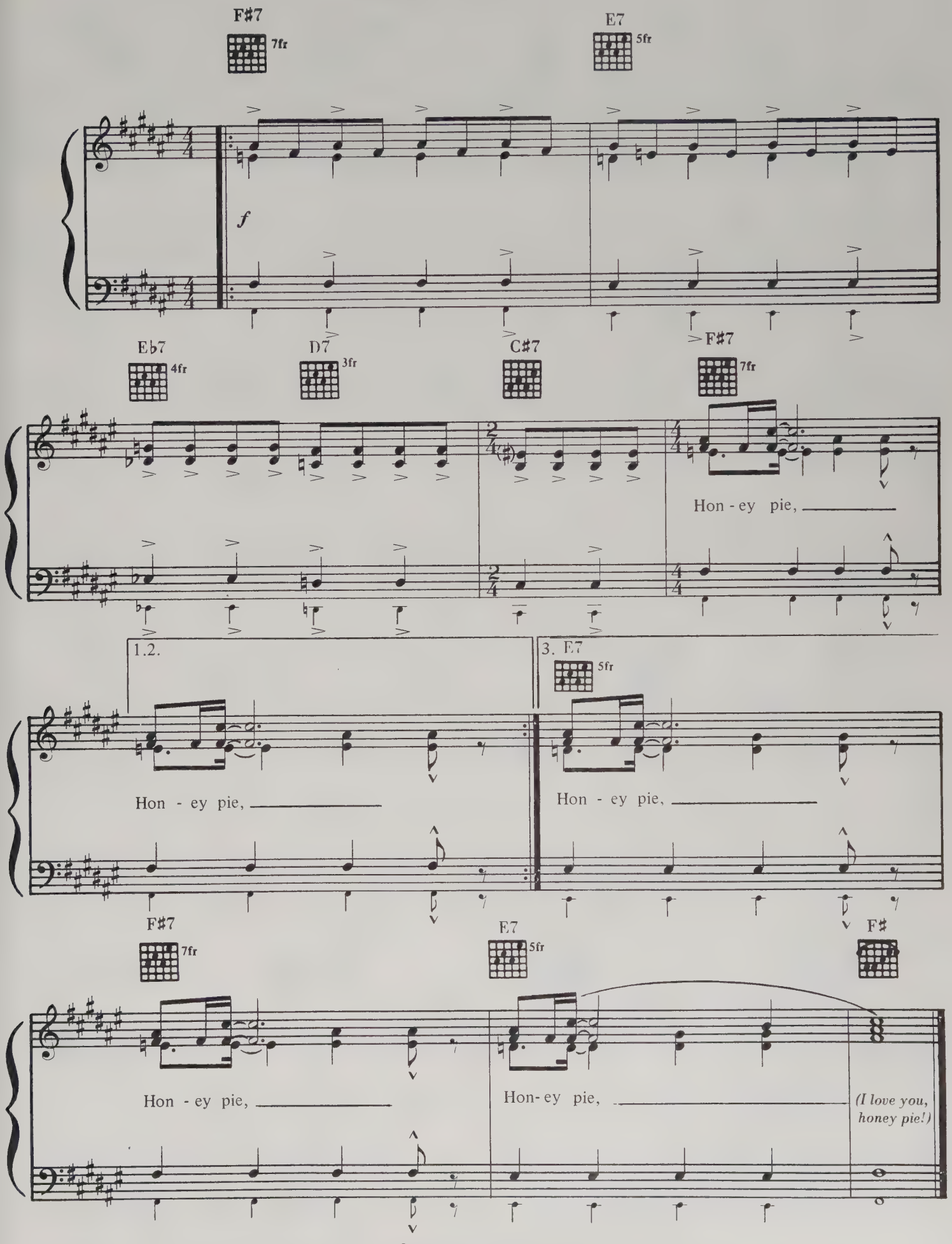
Am
Am/C
F
G
Slower tempo
went out ti - ger hunt - ing with his el - e - phant and gun.
(2.) Deep in the jun - gle where the might - y ti - ger lies.
(3.) The chil - dren asked him if to kill was not a sin.
Am
Am/C
F
G
In case of ac - ci - dents, he al - ways took his Mom. He's the
Bill and his el - e - phants were tak - en by sur - prise.
"Not when he looked so fierce." His mom - my but - ted in,
E
G
Am
Fm
All - A - mer - i - can, bul - let - head-ed Sax - on moth - er's son.
So Cap - tain Mar - vel zapped him right be - tween the eyes. Zap!
"If looks could kill it would have been us in - stead of him."
1.2. Tempo I, fairly fast
Fm
All the chil - dren sing:
3. Tempo I
Fm
All the chil - dren sing:


C
G7
C
Fm
Hey, Bun - ga - low Bill, what did you kill,
C
Fm
G
Bun - ga - low Bill?
Am
E7
Am
Dm
Hey, Bun - ga - low Bill, what did you kill,
Am
Dm
E
Repeat and Fade
Bun - ga - low Bill?

Wild Honey Pie

By JOHN LENNON and PAUL McCARTNEY



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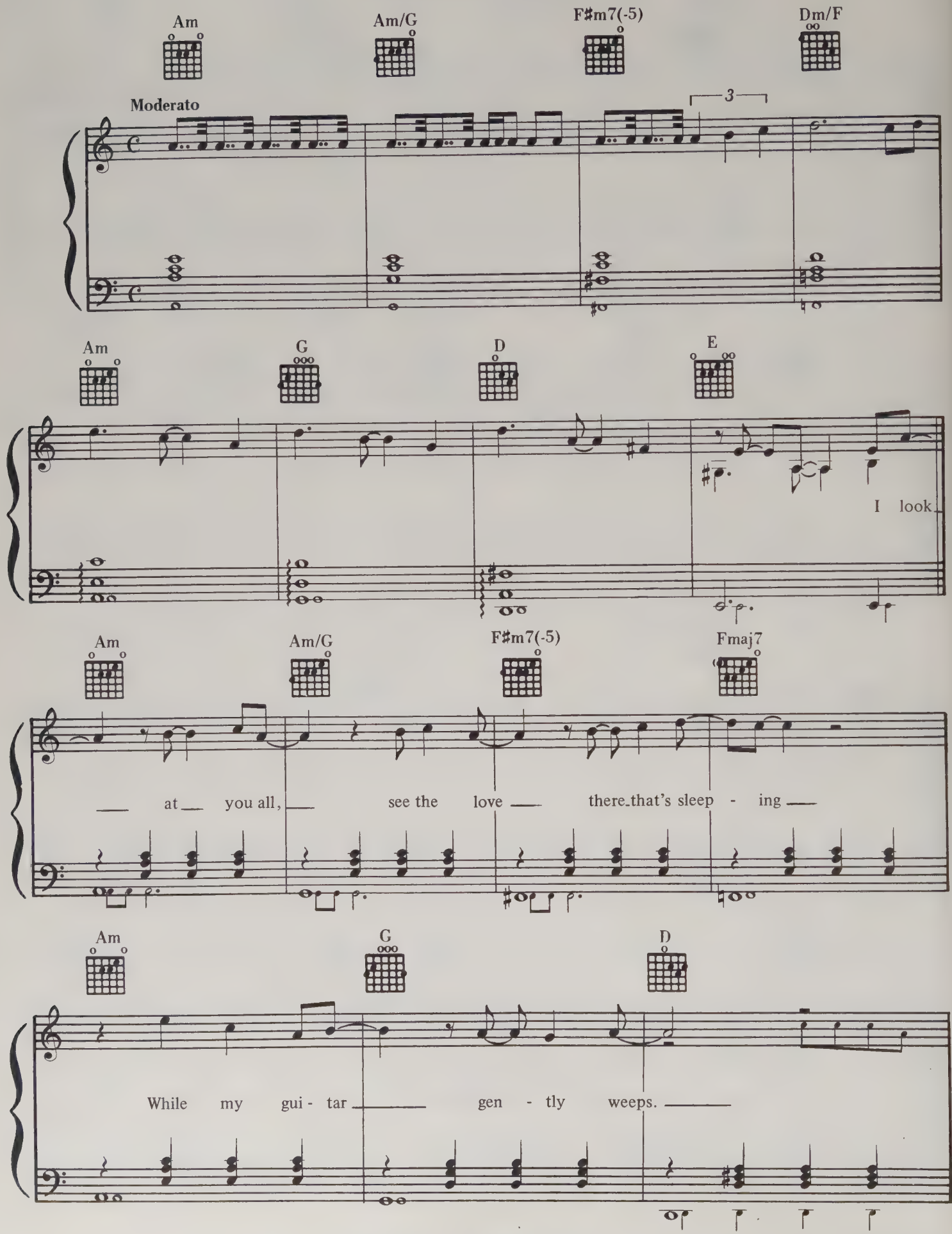
While My Guitar Gently Weeps

By GEORGE HARRISON



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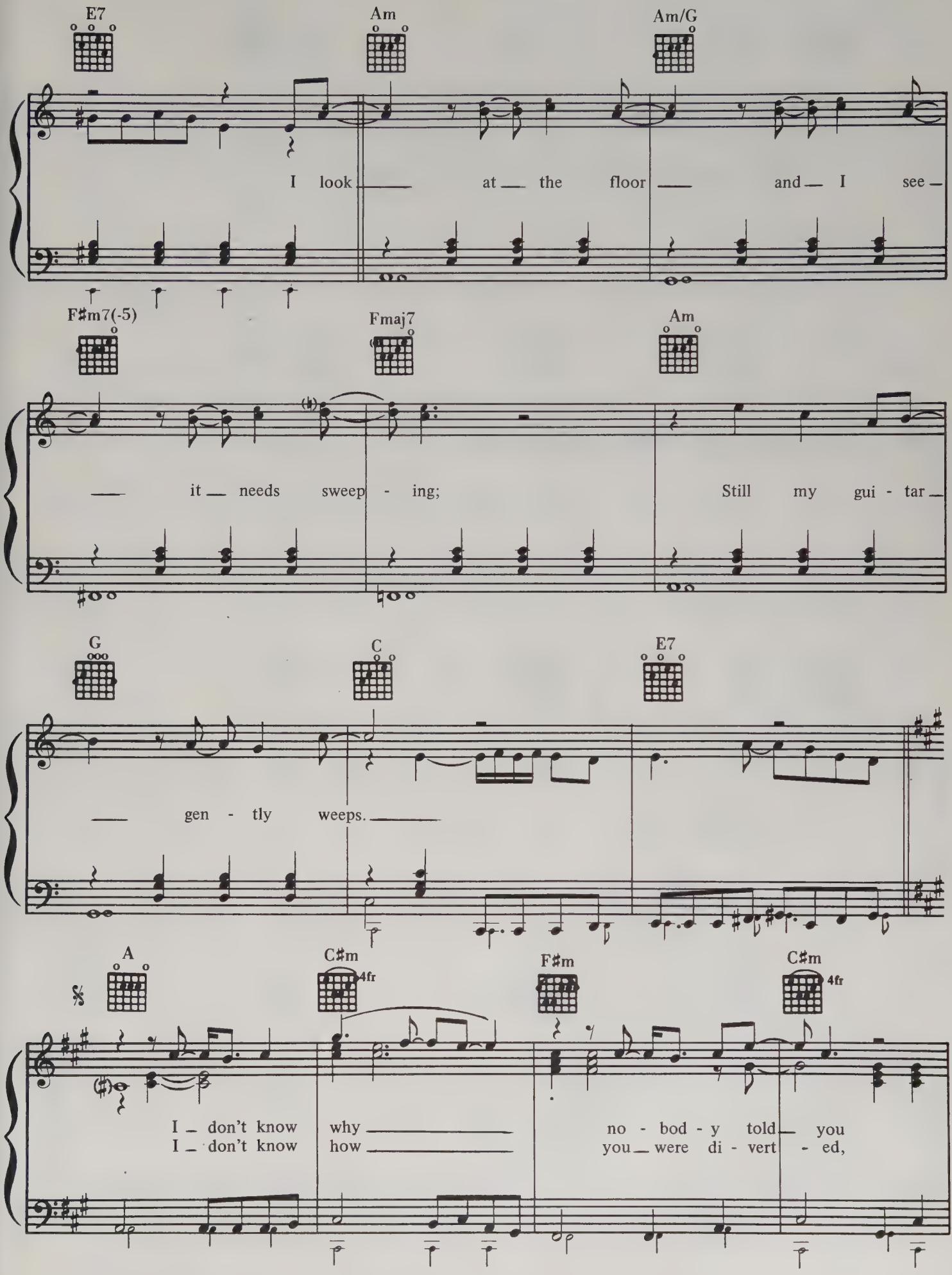
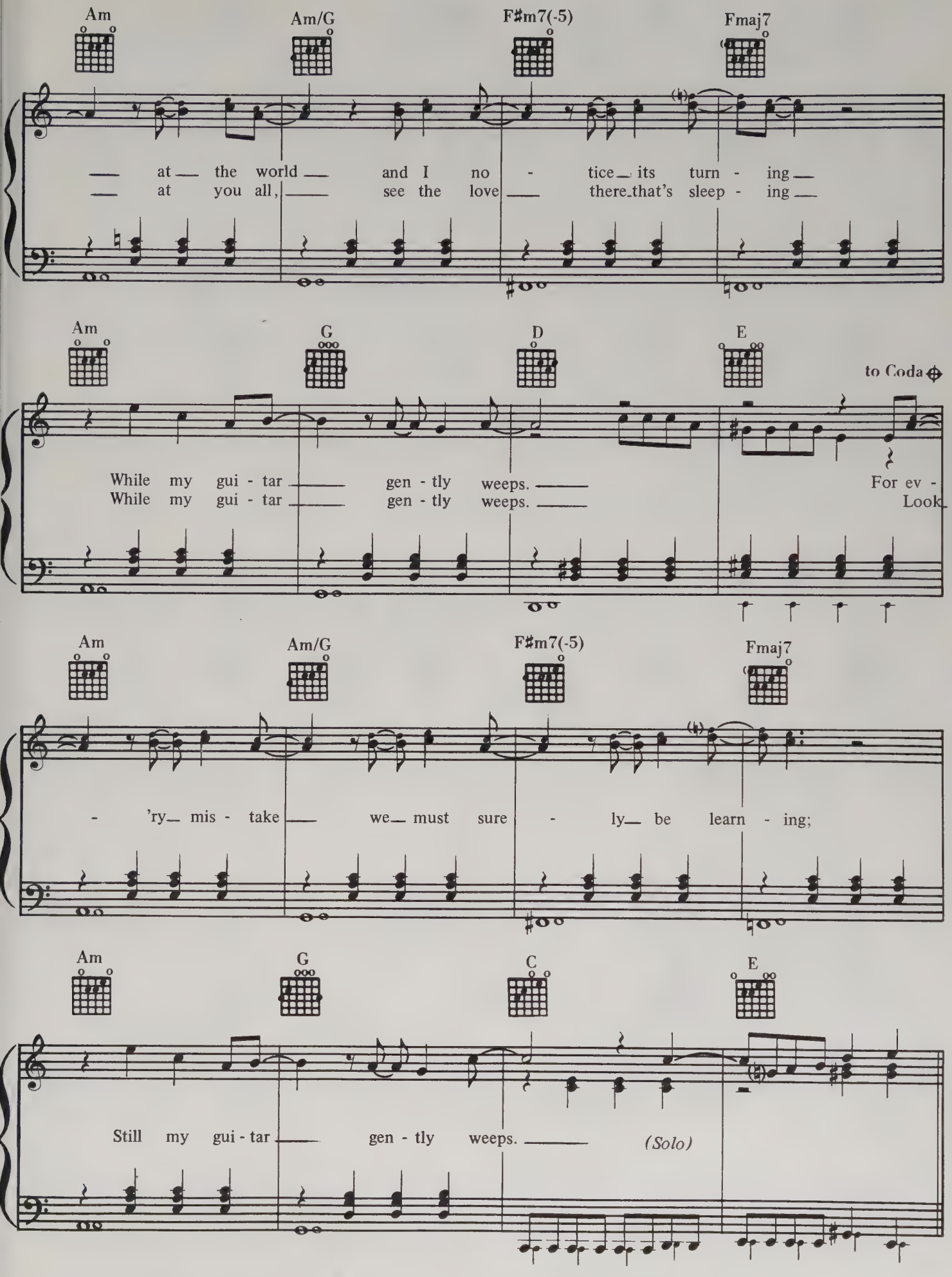
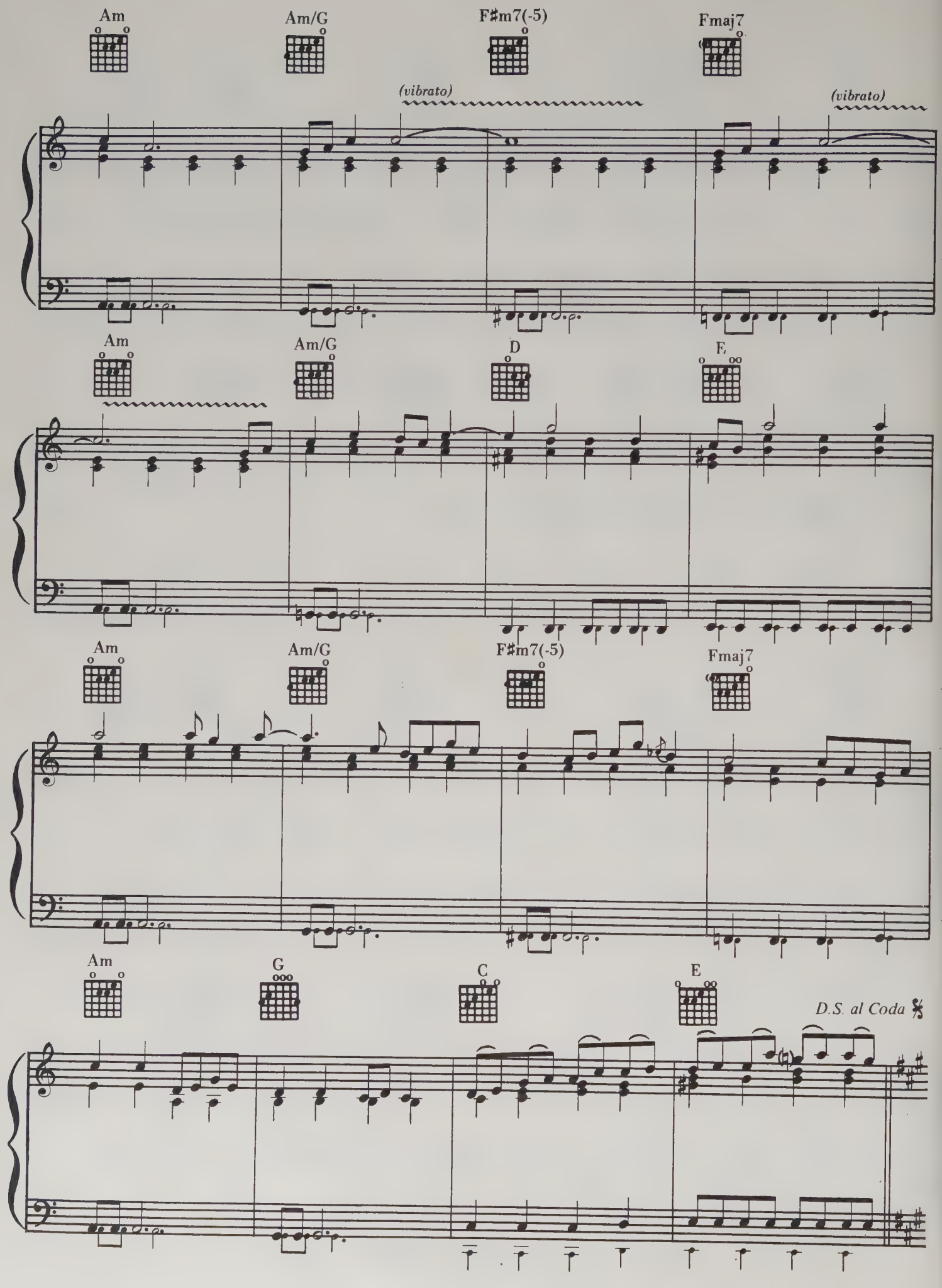
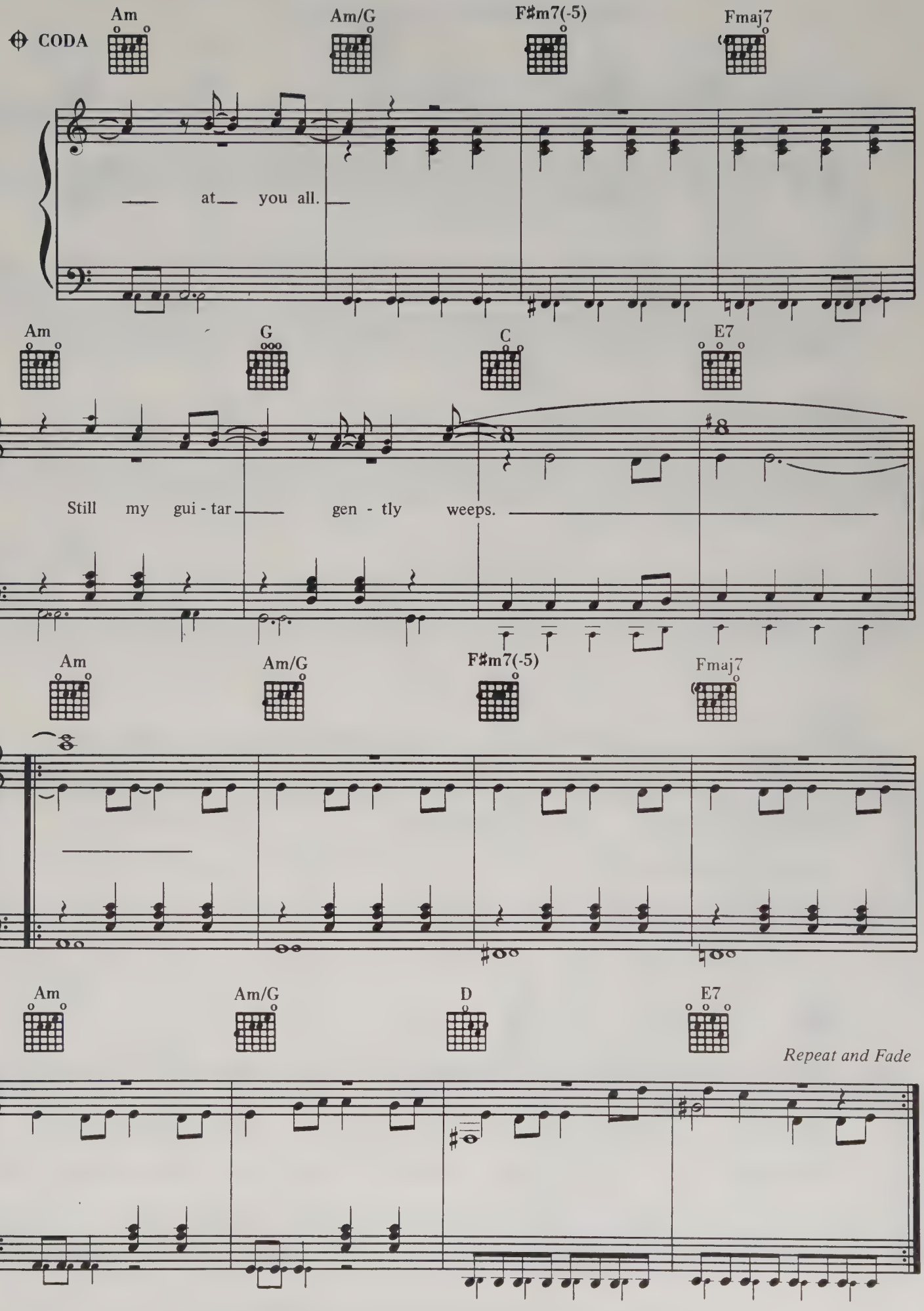

E7
Am
Am/G
I look at the floor and I see
F♯m7(-5)
Fmaj7
Am
it needs sweep - ing;
Still my gui - tar
G
C
E7
gen - tly weeps.
A
C♯m
4fr
F♯m
C♯m
4fr
I don't know why
I don't know how
no - bod - y told you
you were di - vert - ed,

Bm
E7
how to un - fold your love.
you were per - vert - ed, too.
A
C♯m
4fr
I don't know how
I don't know how
F♯m
C♯m
4fr
Bm
some - one con - trolled you,
you were in - vert - ed,
they bought and
no one a -
E7
sold you.
lert - ed you.
I look
I look

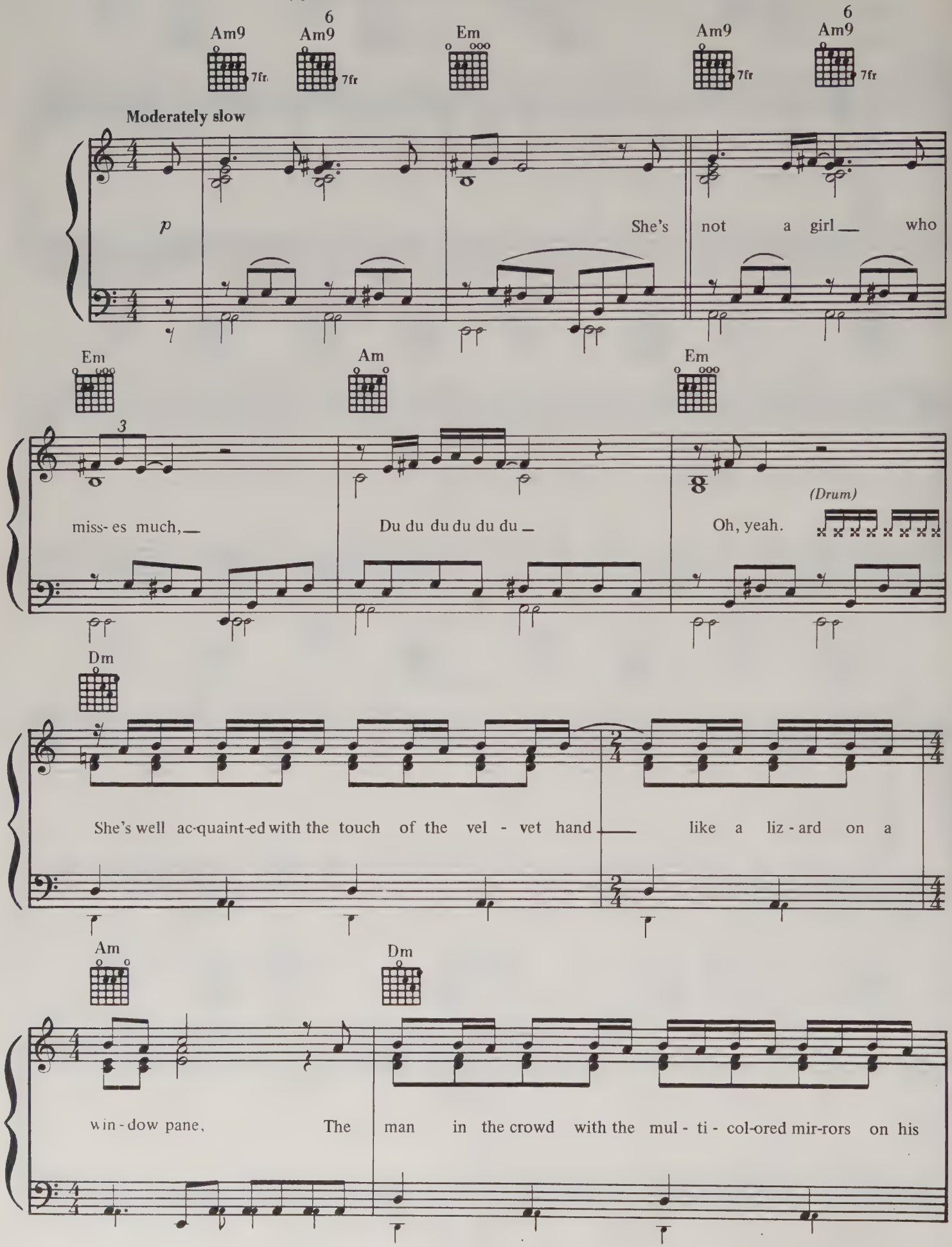

Am
Am/G
F♯m7(-5)
Fmaj7
— at — the world — and I no - tice — its turn - ing —
— at you all, — see the love — there that's sleep - ing —
Am
G
D
E
to Coda
While my gui - tar — gen - tly weeps. —
While my gui - tar — gen - tly weeps. —
For ev -
Look
Am
Am/G
F♯m7(-5)
Fmaj7
- 'ry — mis - take — we — must sure - ly — be learn - ing;
Am
G
C
E
Still my gui - tar — gen - tly weeps. —
(Solo)


Am
Am/G
F♯m7(-5)
Fmaj7
(vibrato)
(vibrato)
Am
Am/G
D
E
Am
Am/G
F♯m7(-5)
Fmaj7
Am
G
C
E
D.S. al Coda


CODA
Am
Am/G
F♯m7(-5)
Fmaj7
at you all.
Am
G
C
E7
Still my gui - tar gen - tly weeps.
Am
Am/G
F♯m7(-5)
Fmaj7
Am
Am/G
D
E7
Repeat and Fade

Happiness Is A Warm Gun

By JOHN LENNON and PAUL McCARTNEY



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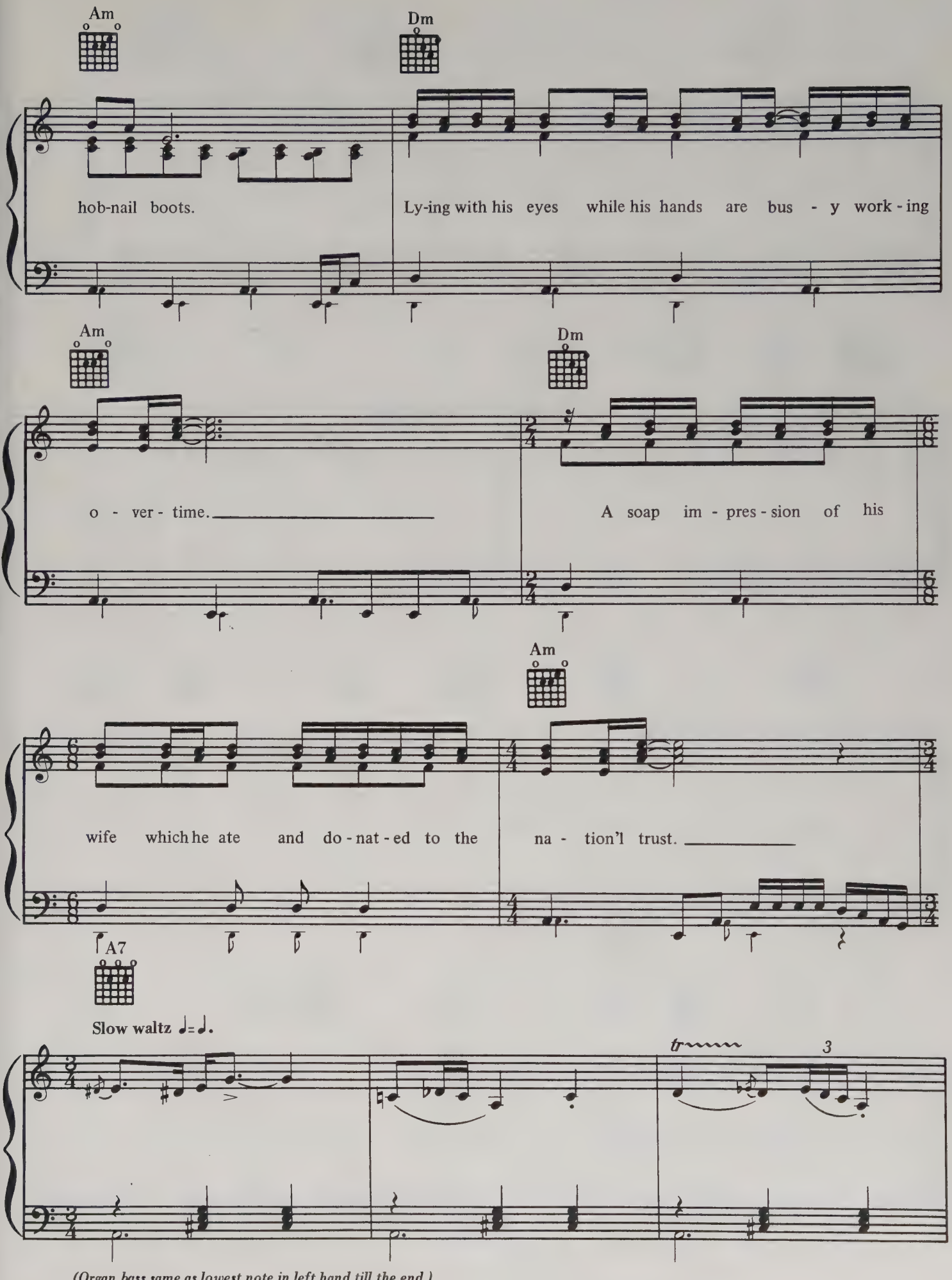
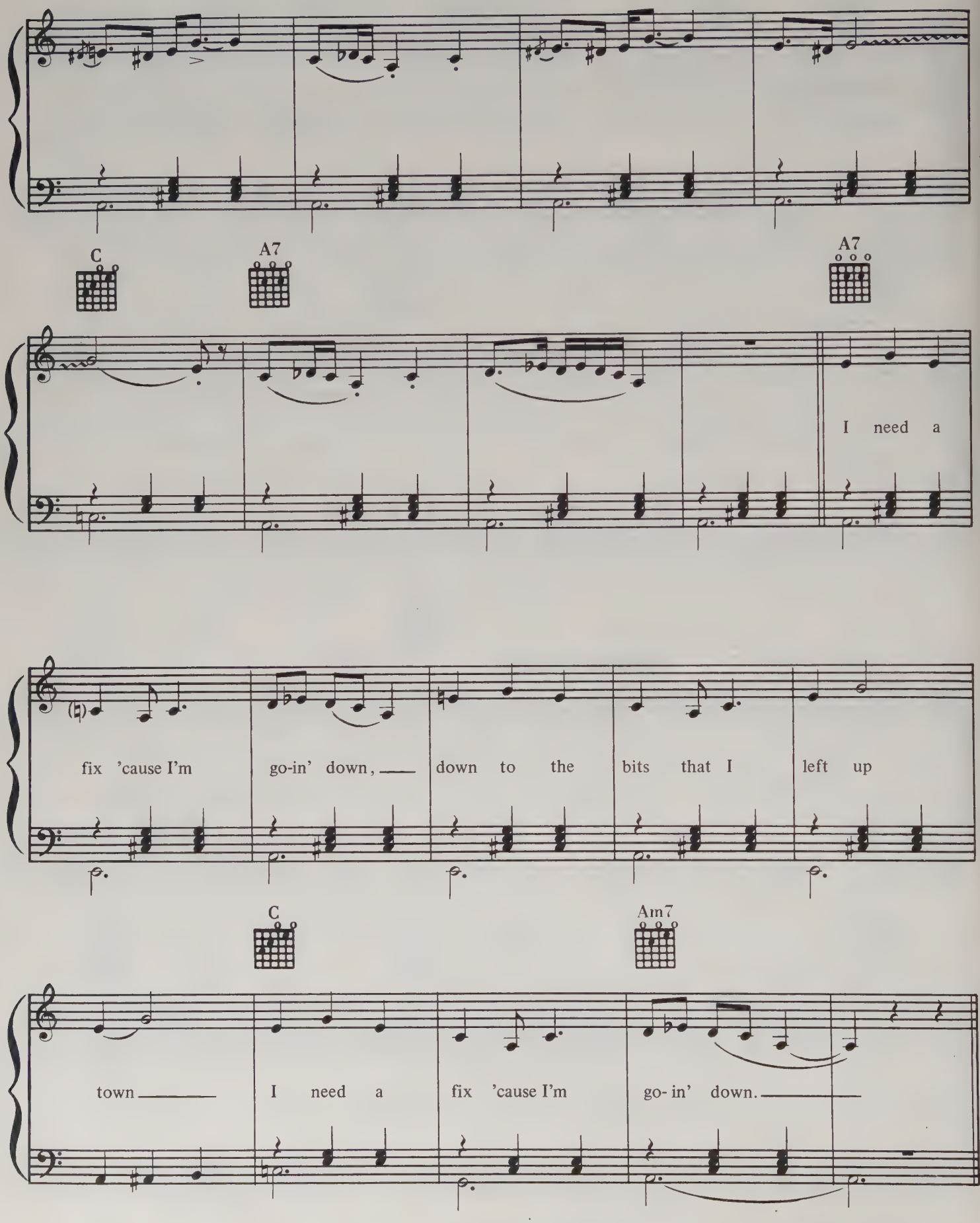

Am
Dm
hob-nail boots.
Ly-ing with his eyes while his hands are bus - y work - ing
Am
Dm
o - ver - time.
A soap im - pres - sion of his
Am
wife which he ate and do - nat - ed to the
na - tion'l trust.
A7
Slow waltz ♩=♩.
tr
3
(Organ bass same as lowest note in left hand till the end.)

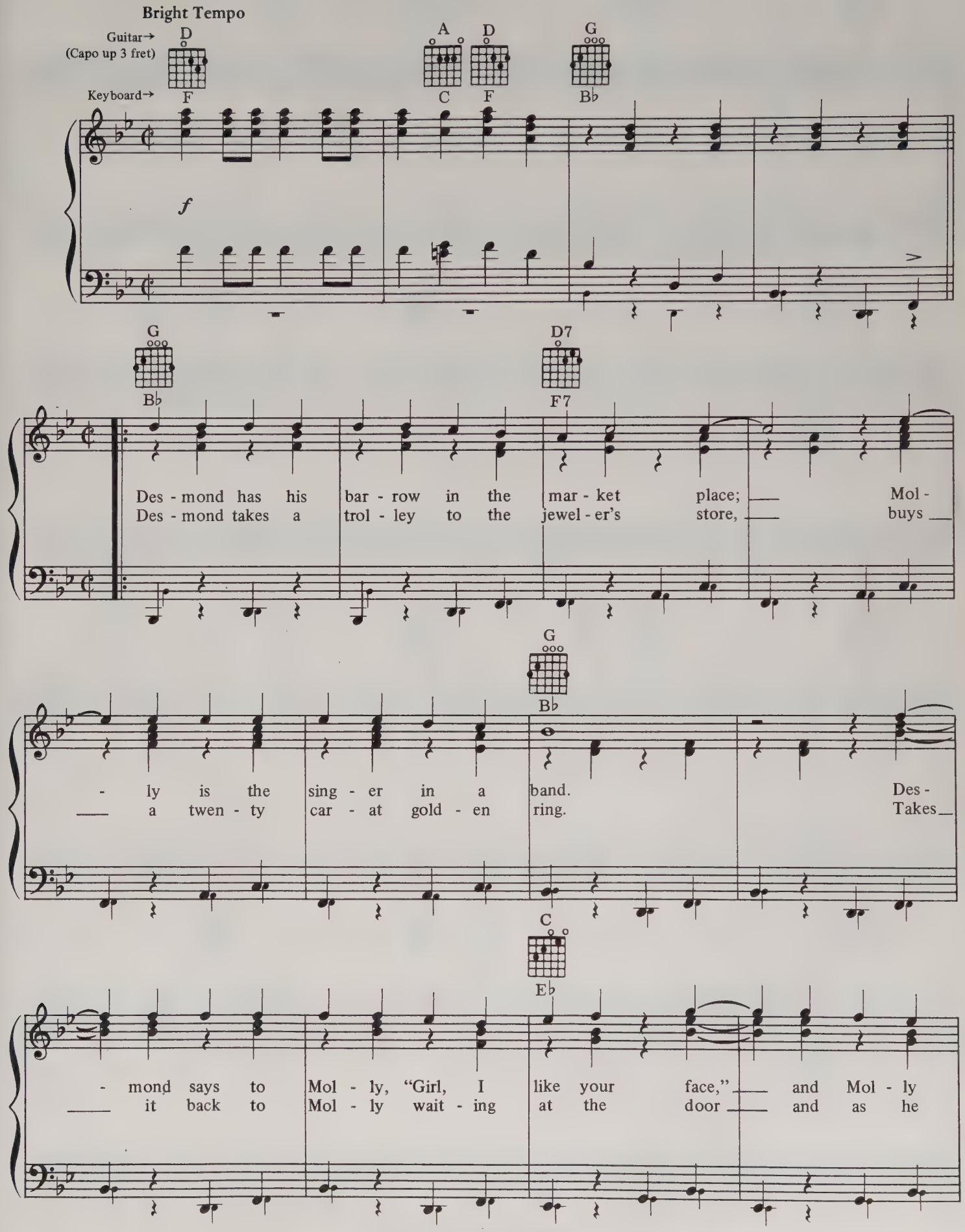

C
A7
A7
I need a
fix 'cause I'm go-in' down, down to the bits that I left up
C
Am7
town I need a fix 'cause I'm go- in' down.

A7
C
A7
Moth- er Su - per - i - or, jump the gun,
Moth-er Su - per - i - or
G7
C
Am
F
G7
Play 3 times
Half tempo
jump the gun.
Hap - pi - ness is a warm gun,
C
Am
F
G7
Cmaj7
Am7
Double tempo
Hap- pi-ness is a
Bang, bang, shoot,
warm gun, ma-ma.
shoot. Oo,
When I hold you
F
G7
C
Am7
F
Oo, in my
Oh, arms.
yeah, And I
Oo feel my
fin - ger on your

G7 C Am7 F G7
Oh trig - ger, yeah, I Oo, know no - Oo, bod-y can do me Oh no harm,
C Am F G7 C Am
Half tempo (8va higher till the end)
yeah. Hap- pi - ness be-cause is a Bang, bang, shoot, warm gun, ma - ma, shoot, Hap-pi - ness is a
F G7 Fm7 C Am
ritard
Bang, bang, shoot, warm gun, yes it is, shoot. Hap-pi- ness is a warm,yes it is, Hap - pi - ness gun.
F G7 C Am F G7 C
Bang, bang, shoot, shoot, Hap-pi-ness is a warm gun yeah.
Well,don't you know that hap-pi - ness is a warm gun, ma - ma.

Ob-La-Di, Ob-La-Da

By JOHN LENNON and PAUL McCARTNEY


Bright Tempo
Guitar→
(Capo up 3 fret)
Keyboard→
D
F
A
C
D
F
G
B♭
f
G
B♭
D7
F7
Des - mond has his bar - row in the mar - ket place; Mol -
Des - mond takes a trol - ley to the jewel - er's store, buys
G
B♭
- ly is the sing - er in a band. Des -
a twen - ty car - at gold - en ring. Takes
C
E♭
- mond says to Mol - ly, "Girl, I like your face," and Mol - ly
it back to Mol - ly wait - ing at the door and as he

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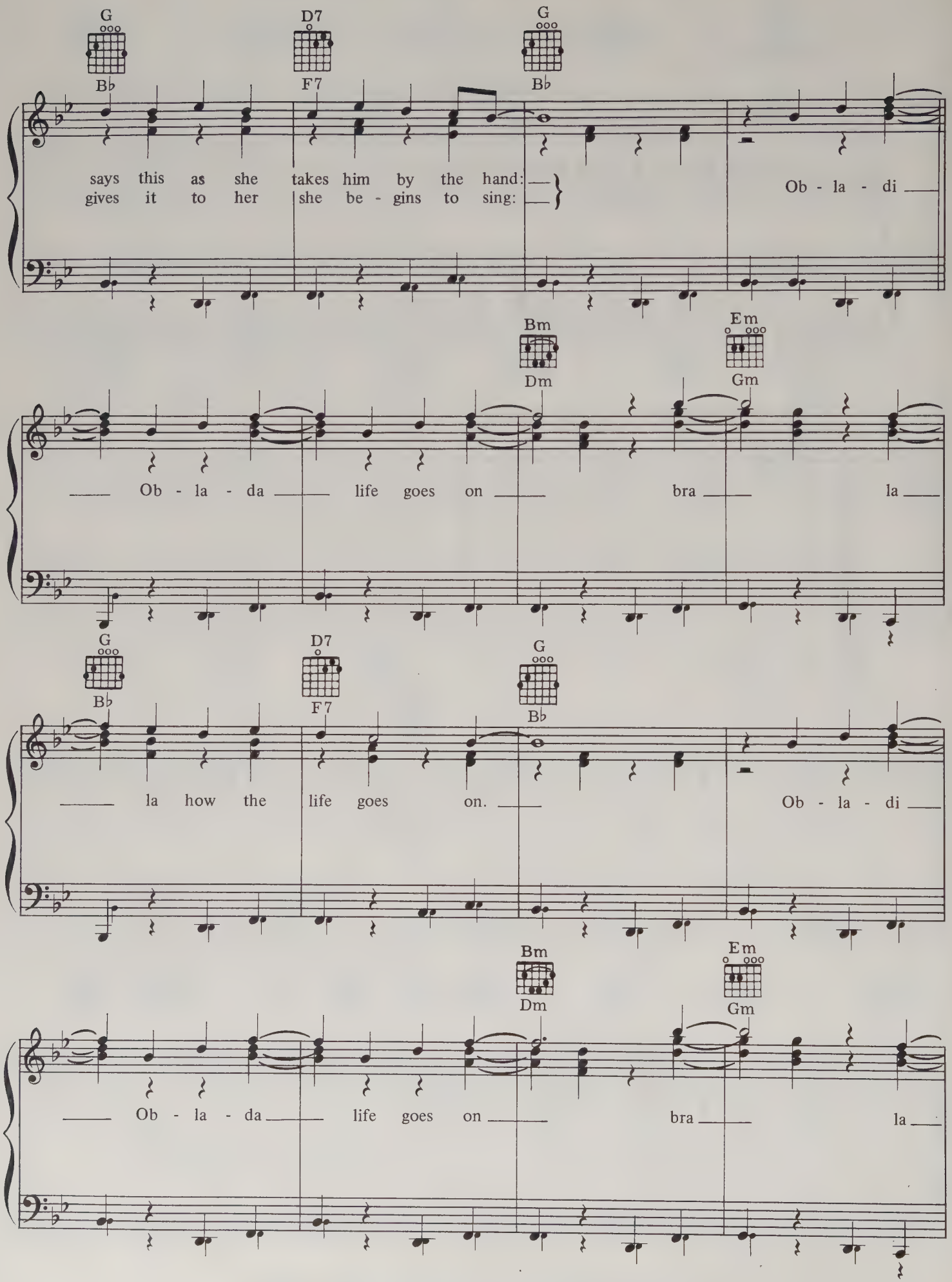
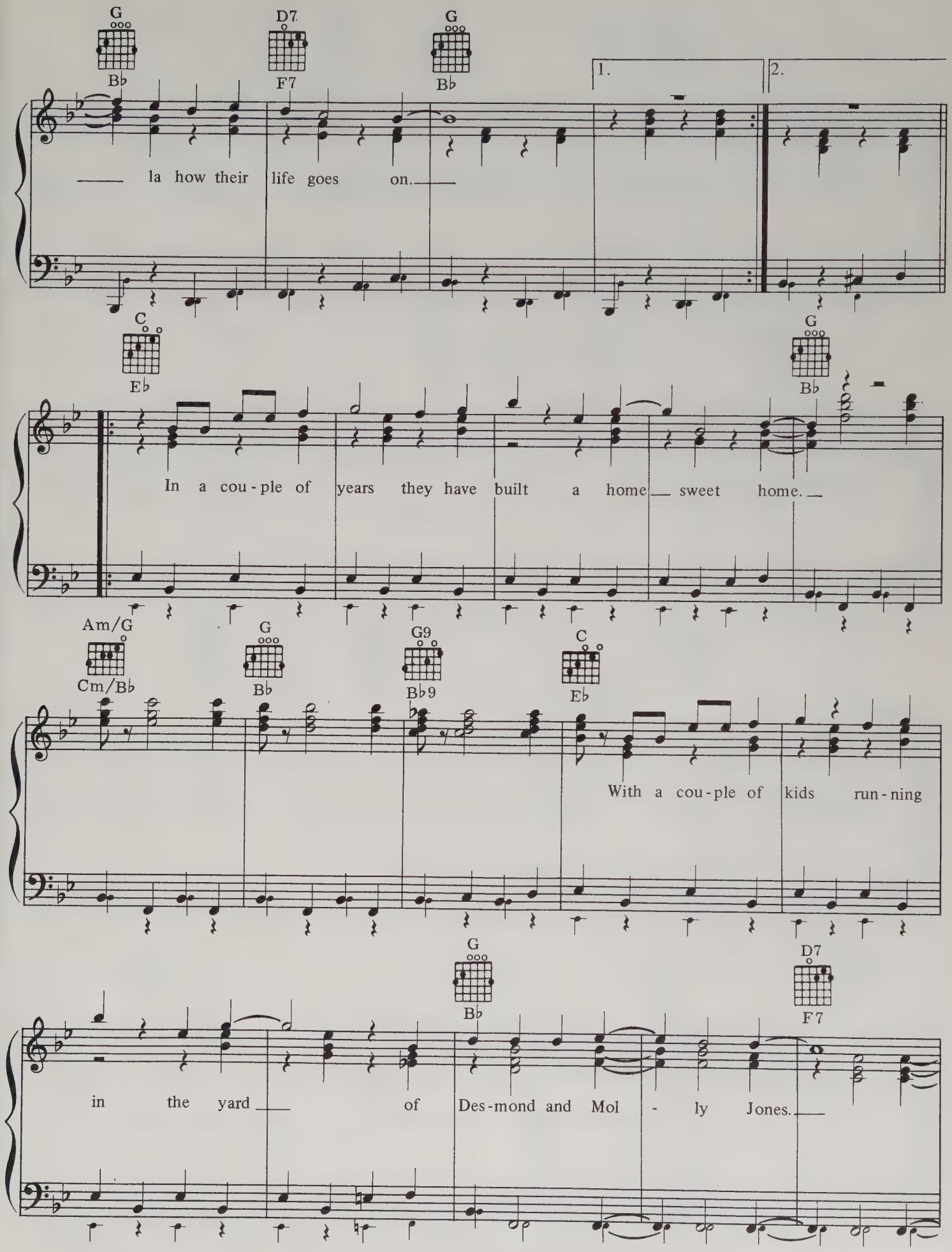
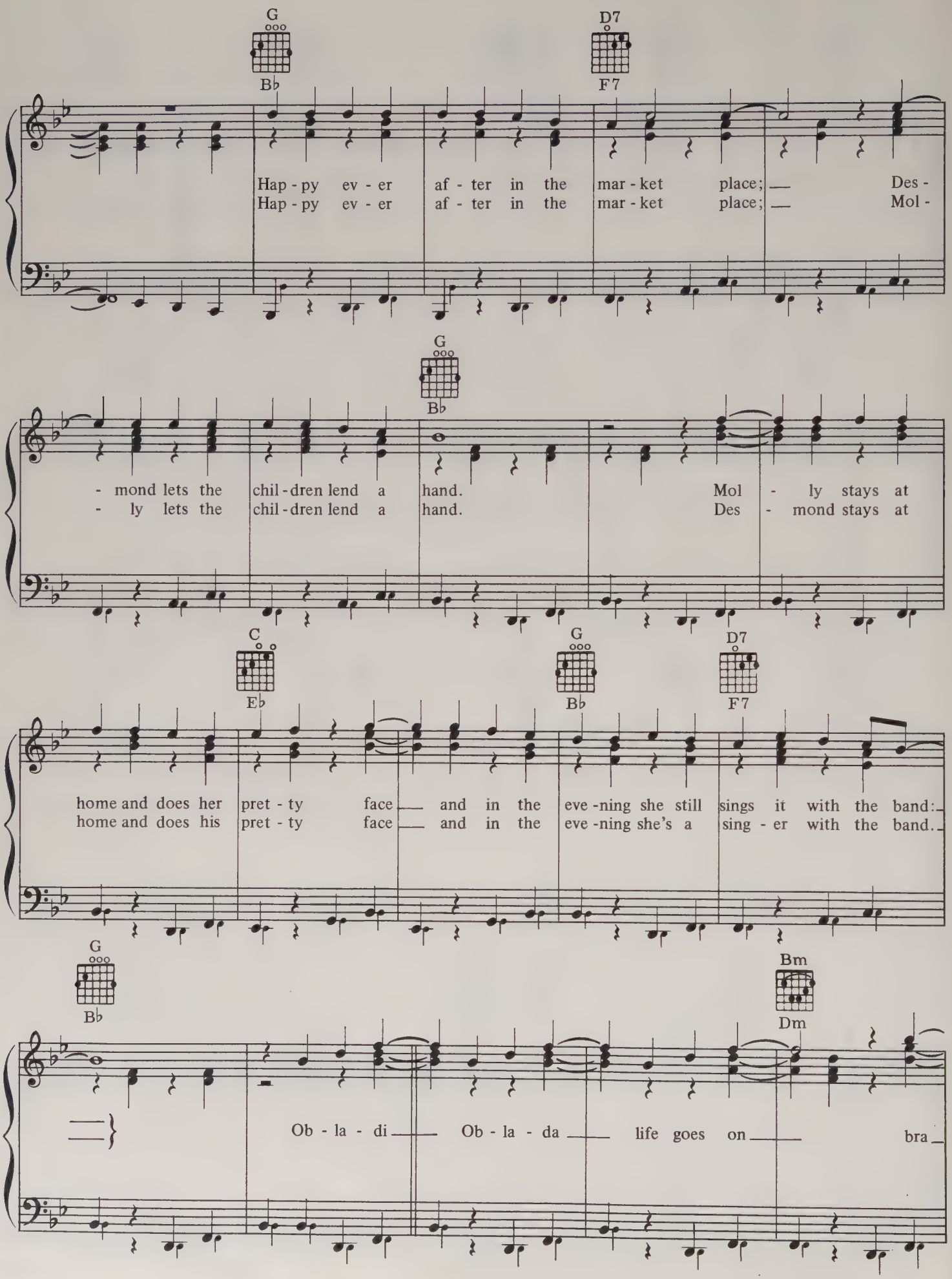
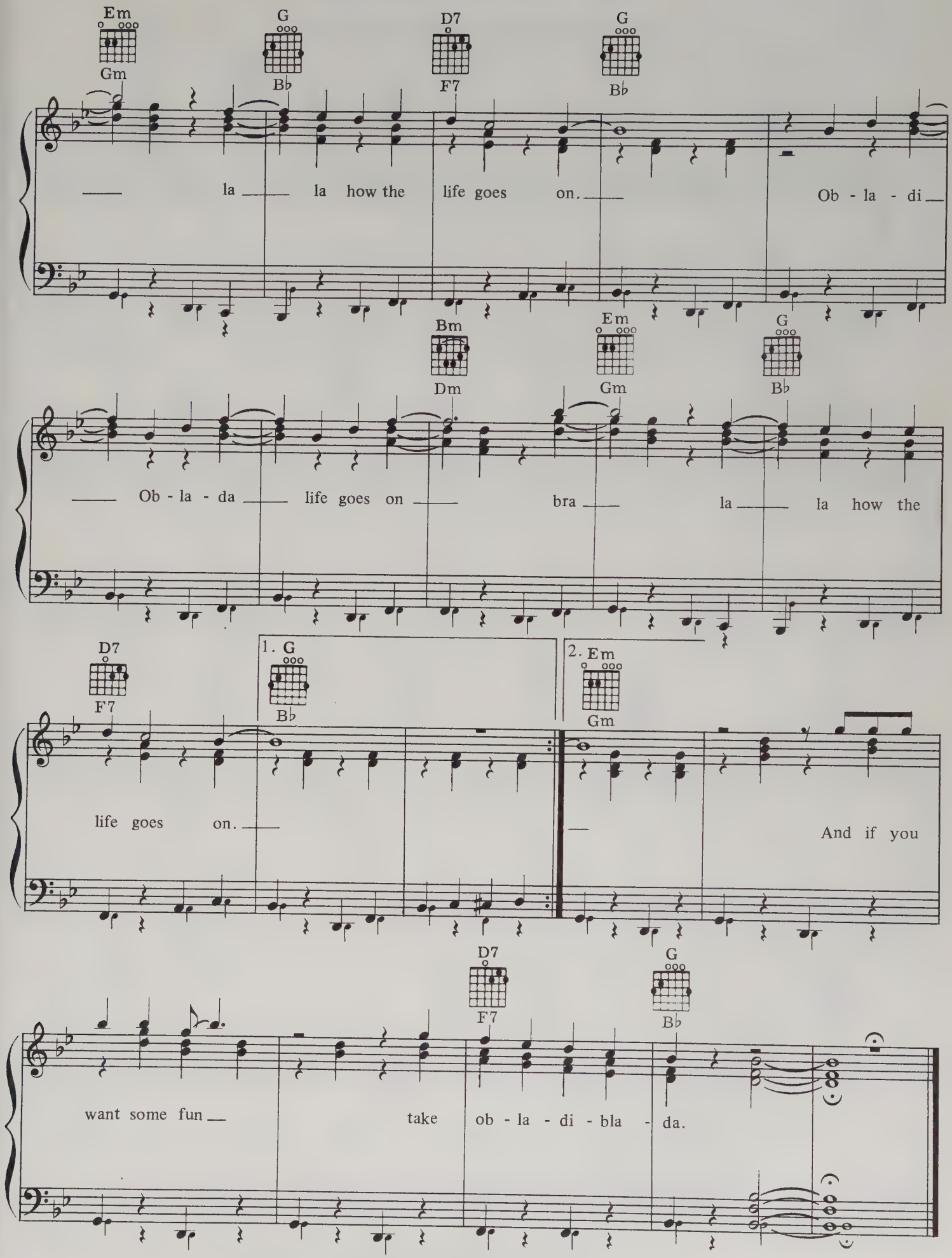

G
D7
G
B♭
F7
B♭
says this as she takes him by the hand:
gives it to her she be - gins to sing:
Ob - la - di
Bm
Em
Dm
Gm
Ob - la - da life goes on bra la
G
D7
G
B♭
F7
B♭
la how the life goes on.
Ob - la - di
Bm
Em
Dm
Gm
Ob - la - da life goes on bra la

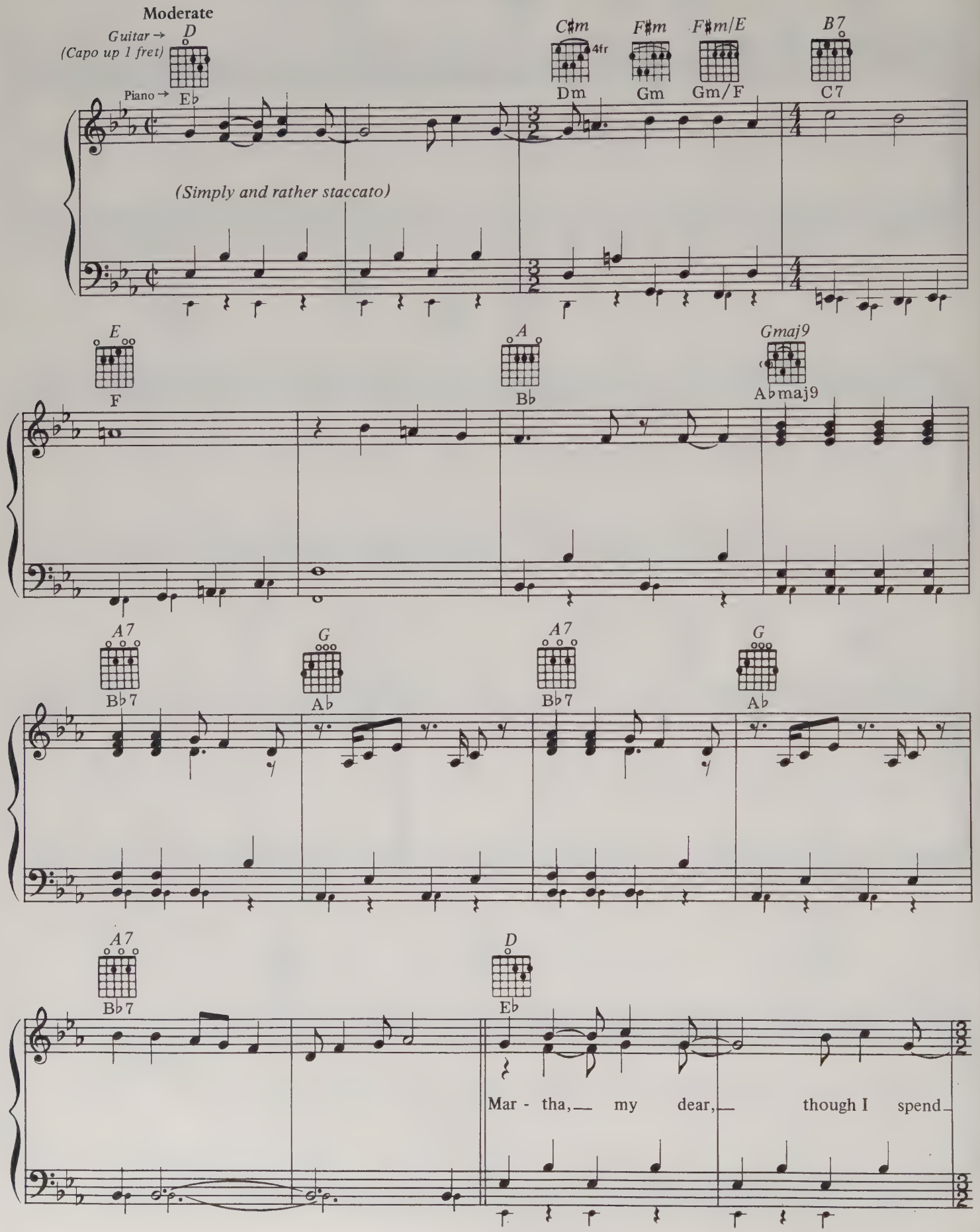

G
B♭
D7
F7
G
B♭
1.
2.
la how their life goes on.
C
E♭
G
B♭
In a cou-ple of years they have built a home sweet home.
Am/G
Cm/B♭
G
B♭
G9
B♭9
C
E♭
With a cou-ple of kids run-ning
G
B♭
D7
F7
in the yard of Des-mond and Mol - ly Jones.


G
B♭
D7
F7
Hap - py ev - er af - ter in the mar - ket place; Des -
Hap - py ev - er af - ter in the mar - ket place; Mol -
G
B♭
- mond lets the chil - dren lend a hand. Mol - ly stays at
- ly lets the chil - dren lend a hand. Des - mond stays at
C
E♭
G
B♭
D7
F7
home and does her pret - ty face and in the eve - ning she still sings it with the band:
home and does his pret - ty face and in the eve - ning she's a sing - er with the band.
G
B♭
Bm
Dm
Ob - la - di Ob - la - da life goes on bra


Em
Gm
G
Bb
D7
F7
G
Bb
la la how the life goes on. Ob - la - di
Bm
Dm
Em
Gm
G
Bb
Ob - la - da life goes on bra la la how the
D7
F7
1. G
Bb
2. Em
Gm
life goes on.
And if you
D7
F7
G
Bb
want some fun take ob - la - di - bla - da.

Martha My Dear

By JOHN LENNON and PAUL McCARTNEY



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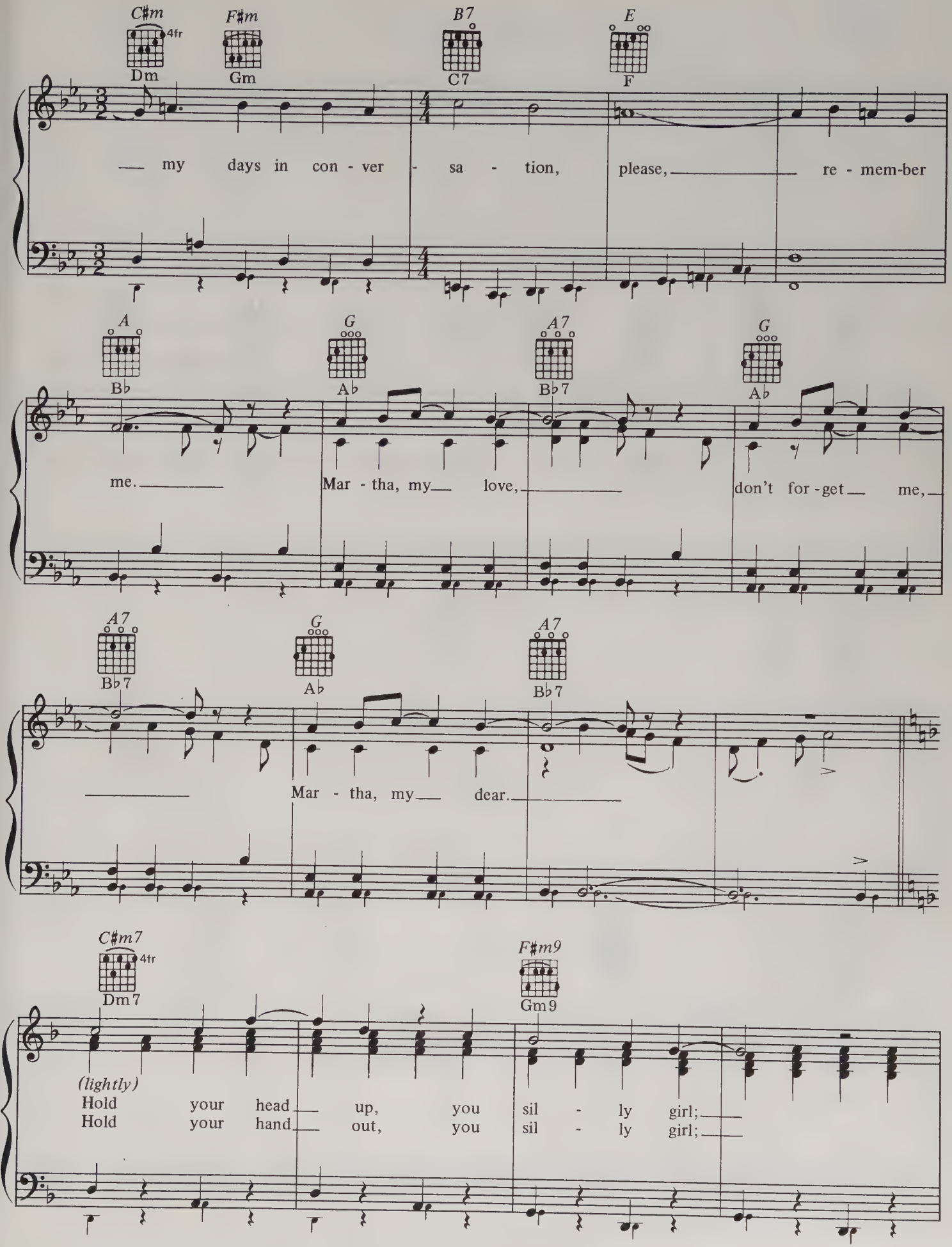
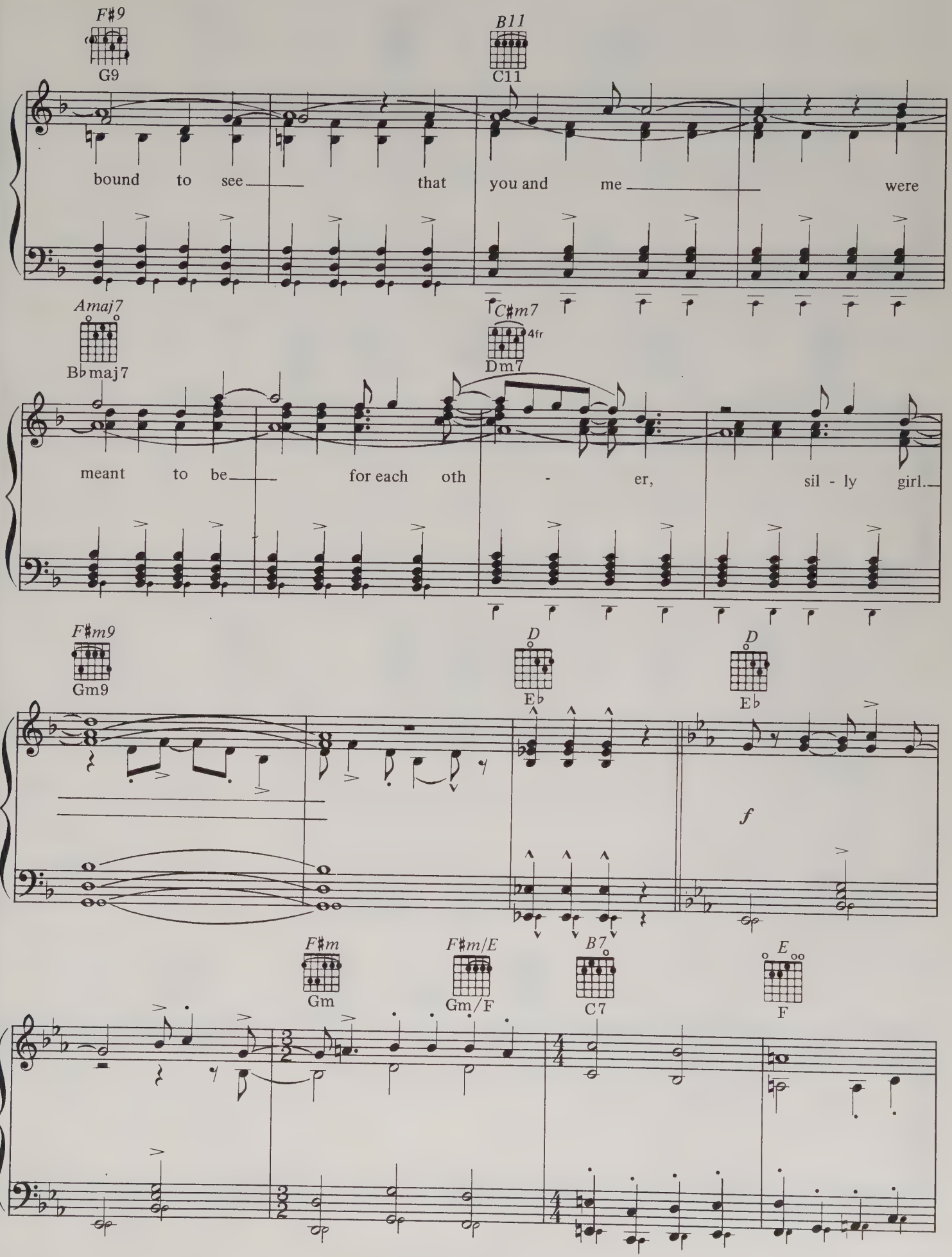
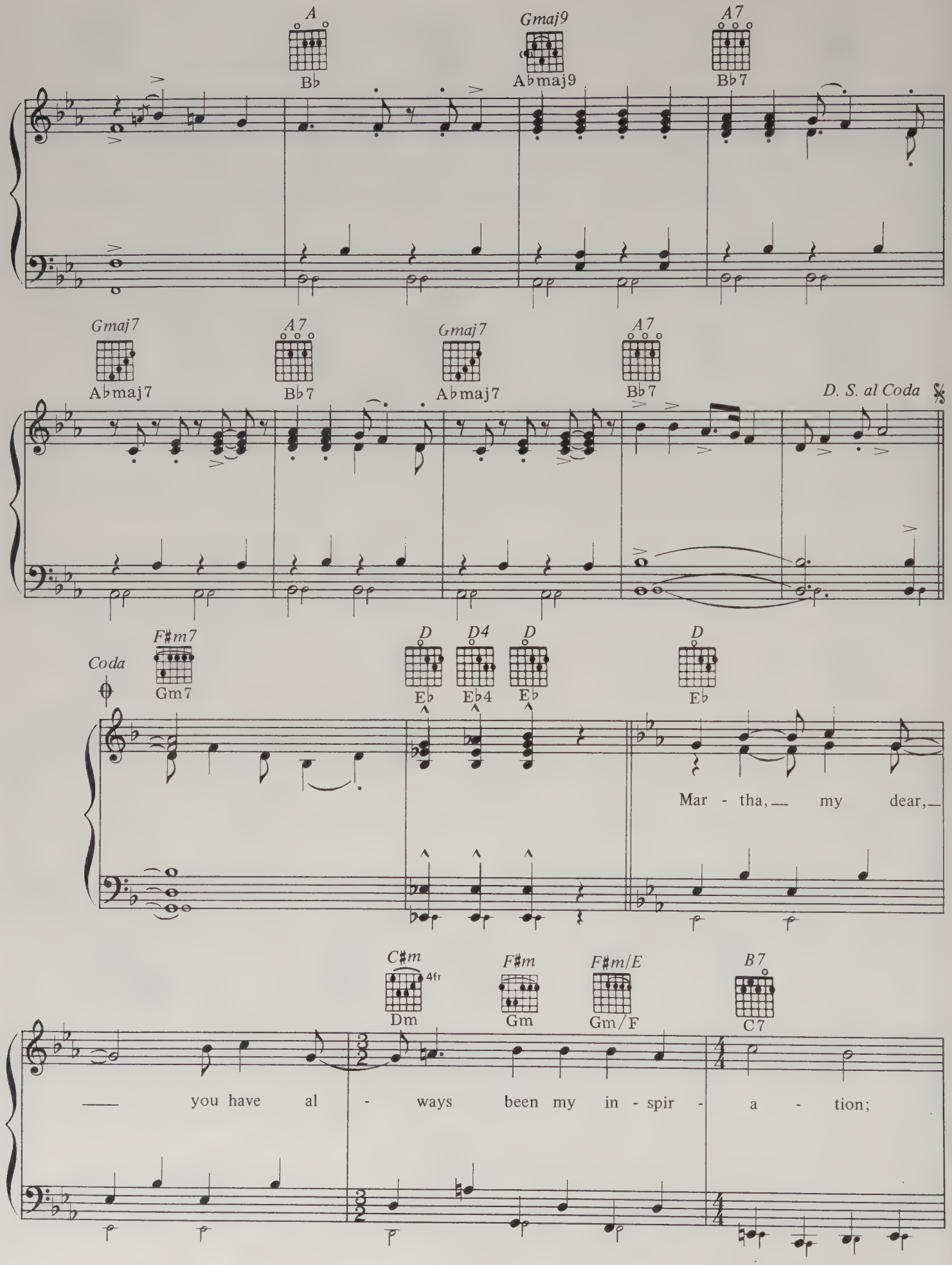
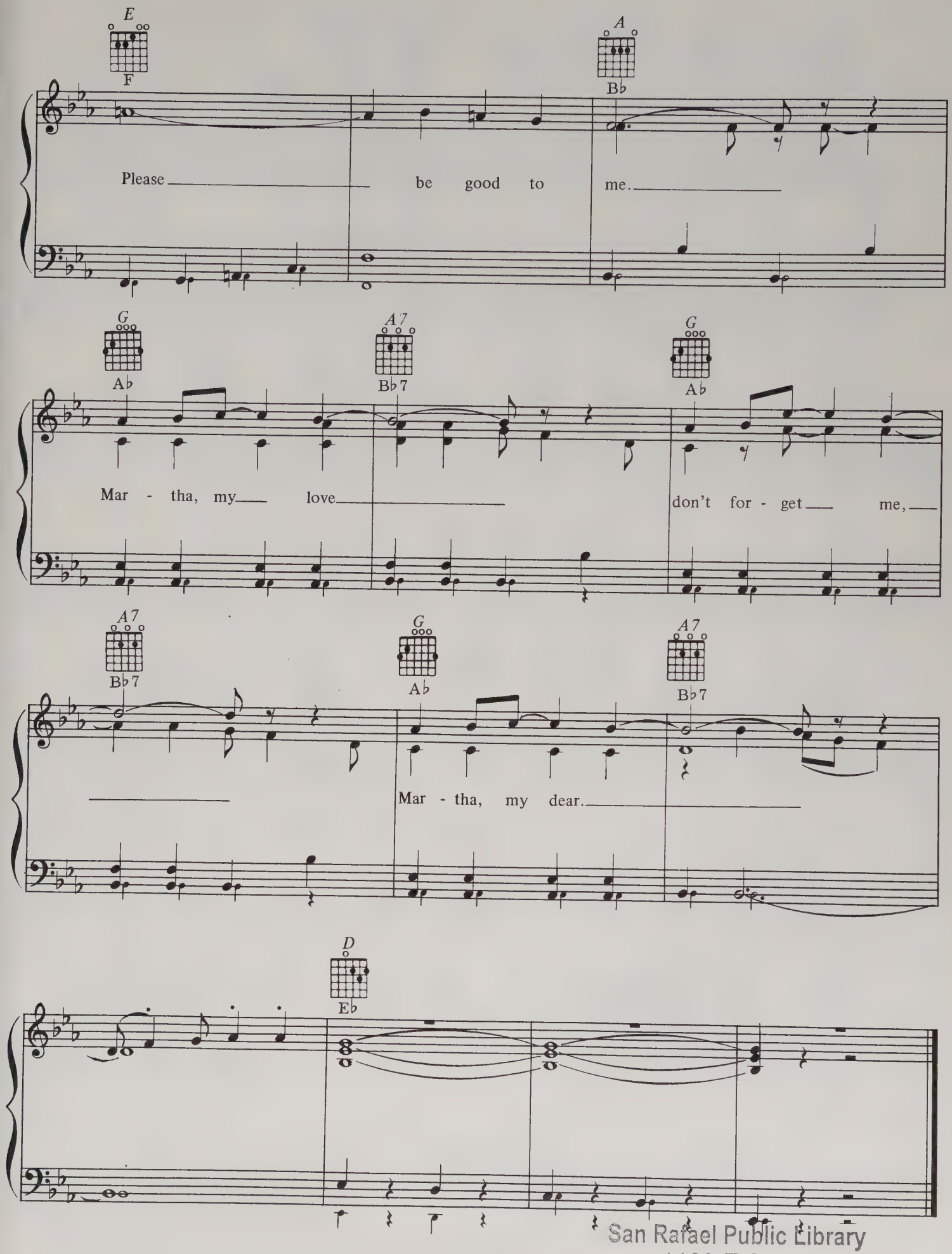

C♯m
4fr
Dm
F♯m
Gm
B7
C7
E
F
— my days in con - ver - sa - tion, please, — re - mem-ber
A
B♭
G
A♭
A7
B♭7
G
A♭
me. — Mar - tha, my — love, — don't for - get — me, —
A7
B♭7
G
A♭
A7
B♭7
— Mar - tha, my — dear. —
C♯m7
4fr
Dm7
F♯m9
Gm9
(lightly)
Hold your head — up, you sil - ly girl; —
Hold your hand — out, you sil - ly girl; —

E6
F6
Look what you've done.
See what you've done.
When you find
When you find
B11
C11
F♯m7
Gm7
G♯
A
4fr
your - self in the thick of it,
your - self in the thick of it,
help your-self to a bit of what is all a - round
help your-self to a bit of what is all a - round
C♯m7
Dm7
F♯m7
Gm7
To Coda
you,
you,
sil - ly girl.
sil - ly girl.
(To Coda)
Take a
F♯9
G9
(heavier)
good look a - round you,
Take a good look, you're


F♯9
G9
B11
C11
bound to see that you and me were
Amaj7
B♭maj7
C♯m7
4fr
D♭m7
meant to be for each oth - er, sil - ly girl.
F♯m9
Gm9
D
E♭
D
E♭
f
F♯m
Gm
F♯m/E
Gm/F
B7
C7
E
F


A
Bb
Gmaj9
Abmaj9
A7
Bb7
Gmaj7
Abmaj7
A7
Bb7
Gmaj7
Abmaj7
A7
Bb7
D. S. al Coda
Coda
F♯m7
Gm7
D
Eb
D4
Eb4
D
Eb
D
Eb
Mar - tha, my dear,
C♯m
4fr
Dm
F♯m
Gm
F♯m/E
Gm/F
B7
C7
you have al - ways been my in - spir - a - tion;



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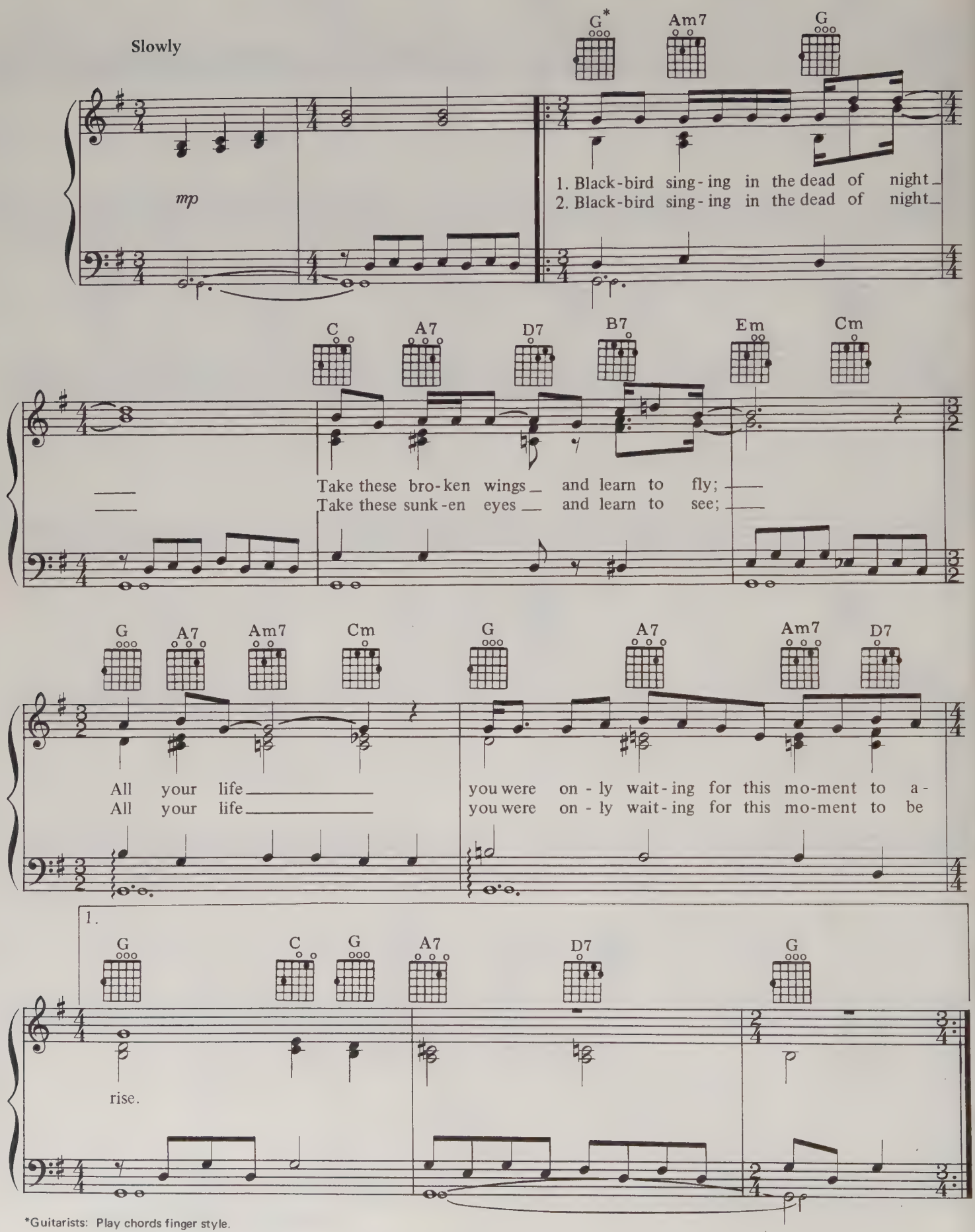
Blackbird

By JOHN LENNON and PAUL McCARTNEY



*Guitarists: Play chords finger style.

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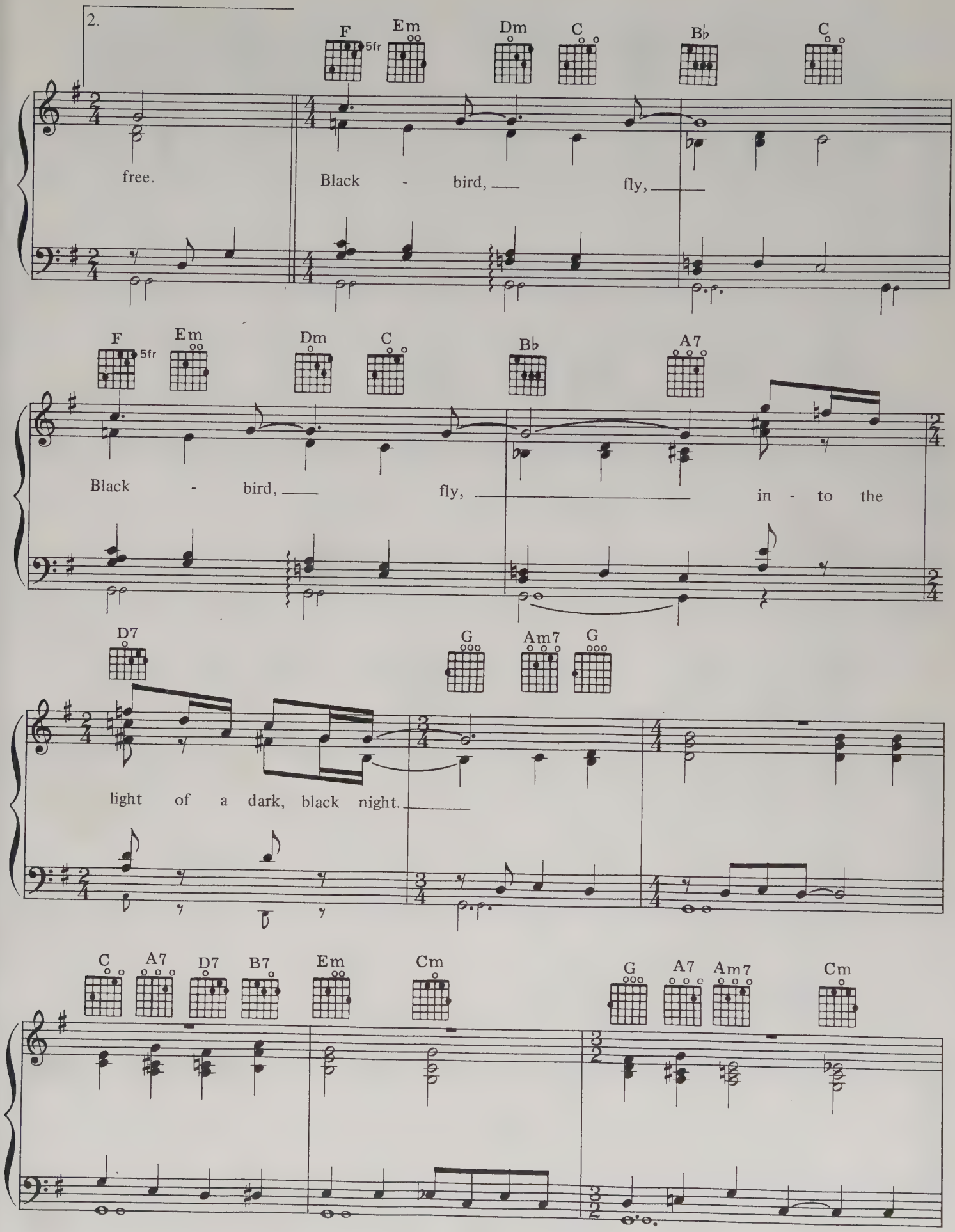
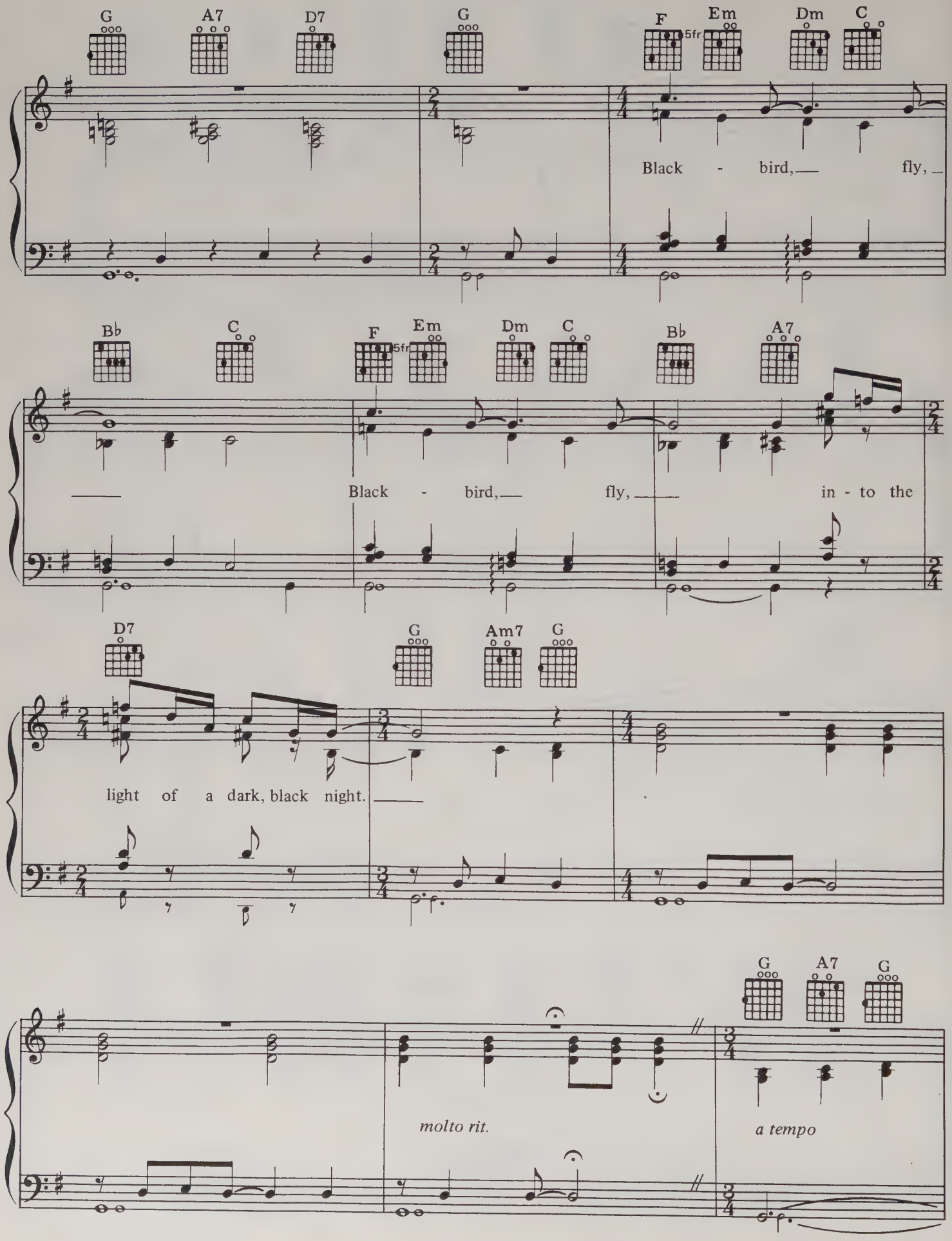
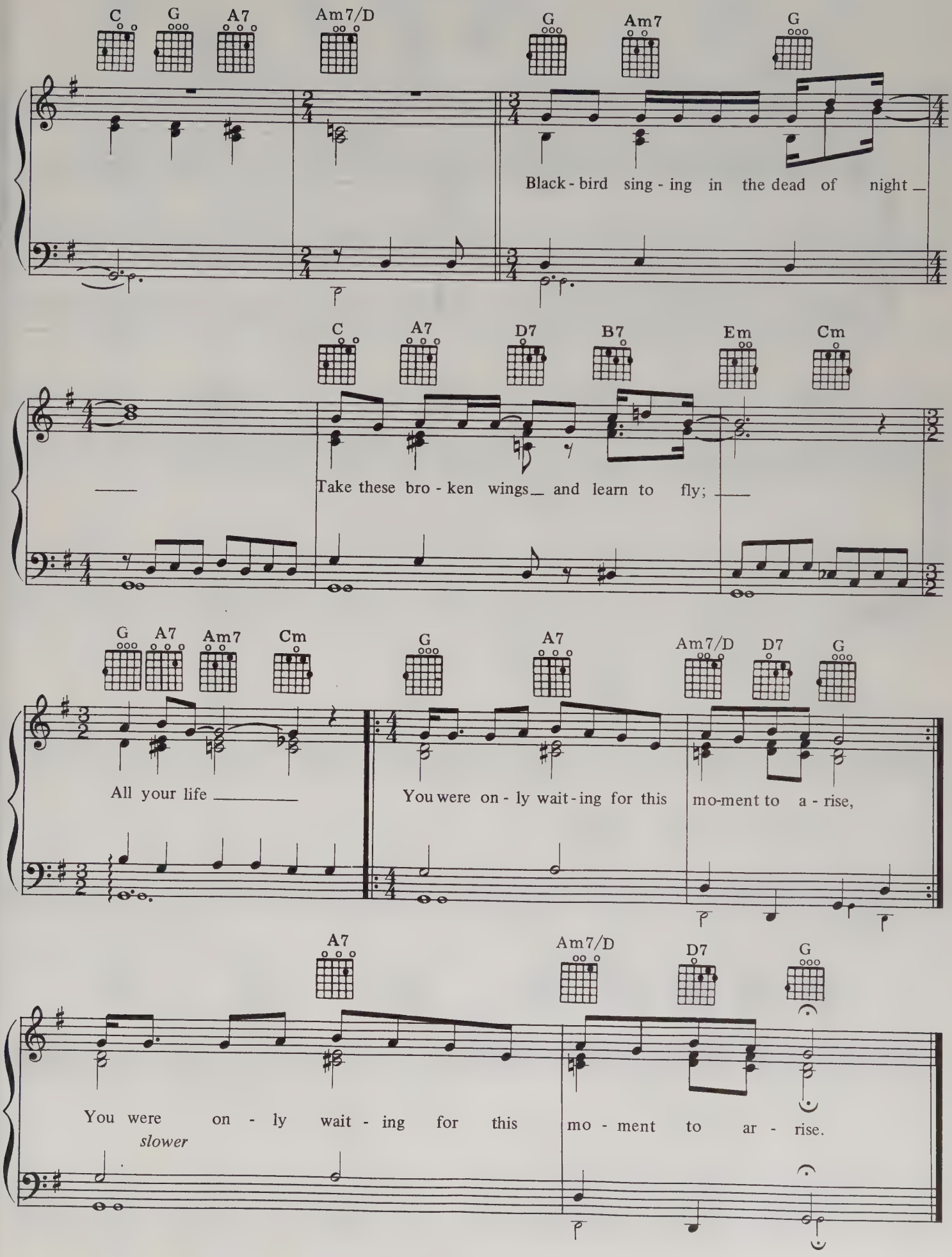

2.
F
5fr
Em
Dm
C
B♭
C
free.
Black - bird, fly,
F
5fr
Em
Dm
C
B♭
A7
Black - bird, fly, in - to the
D7
G
Am7
G
light of a dark, black night.
C
A7
D7
B7
Em
Cm
G
A7
Am7
Cm


G
A7
D7
G
F
5fr
Em
Dm
C
Black - bird, fly,
B♭
C
F
5fr
Em
Dm
C
B♭
A7
Black - bird, fly, in - to the
D7
G
Am7
G
light of a dark, black night.
G
A7
G
molto rit.
a tempo


C G A7 Am7/D G Am7 G
Black - bird sing - ing in the dead of night
C A7 D7 B7 Em Cm
Take these bro - ken wings and learn to fly;
G A7 Am7 Cm G A7 Am7/D D7 G
All your life
You were on - ly wait - ing for this mo-ment to a - rise,
A7 Am7/D D7 G
You were on - ly wait - ing for this mo - ment to ar - rise.
slower

Piggies

By GEORGE HARRISON

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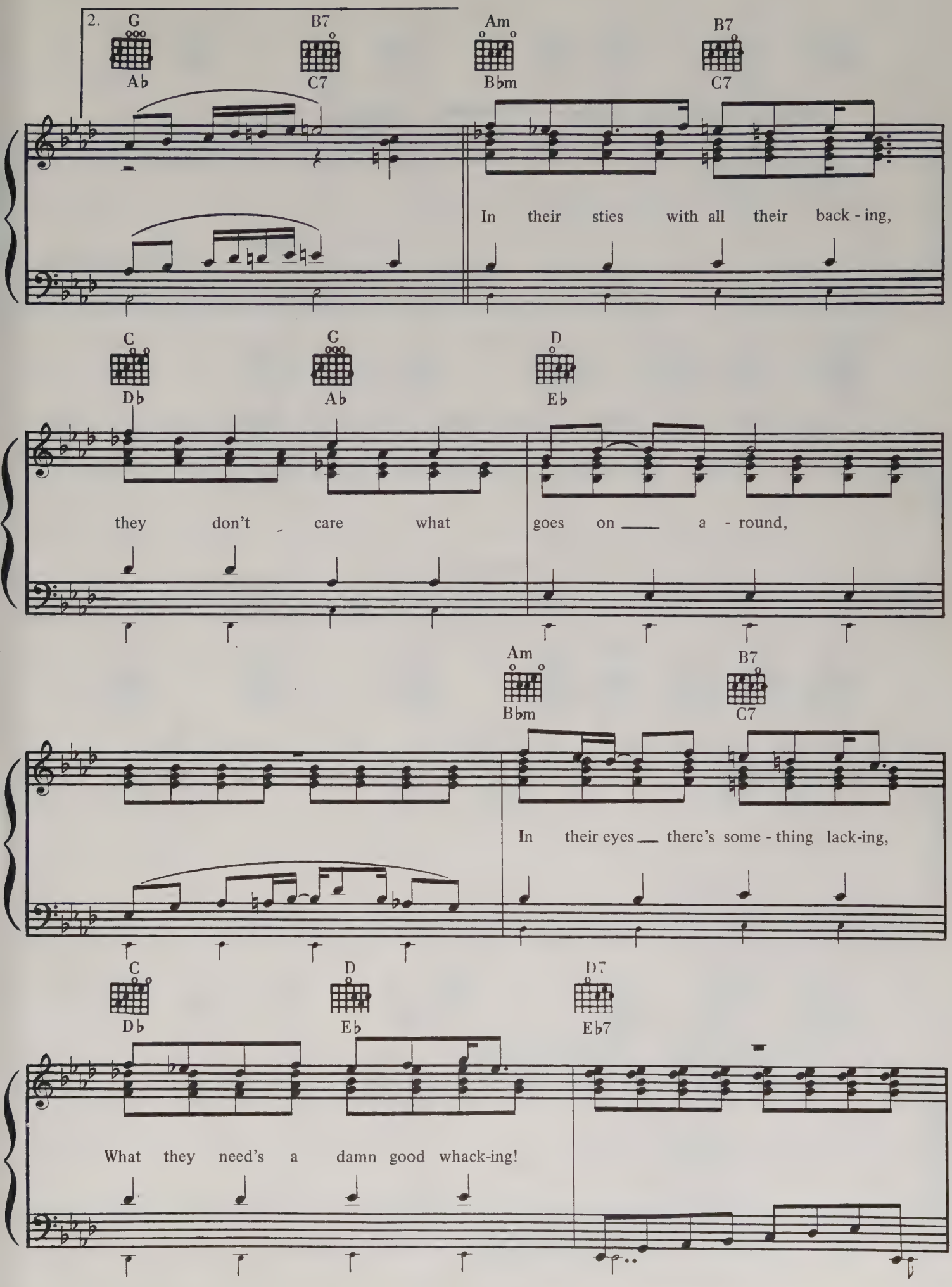
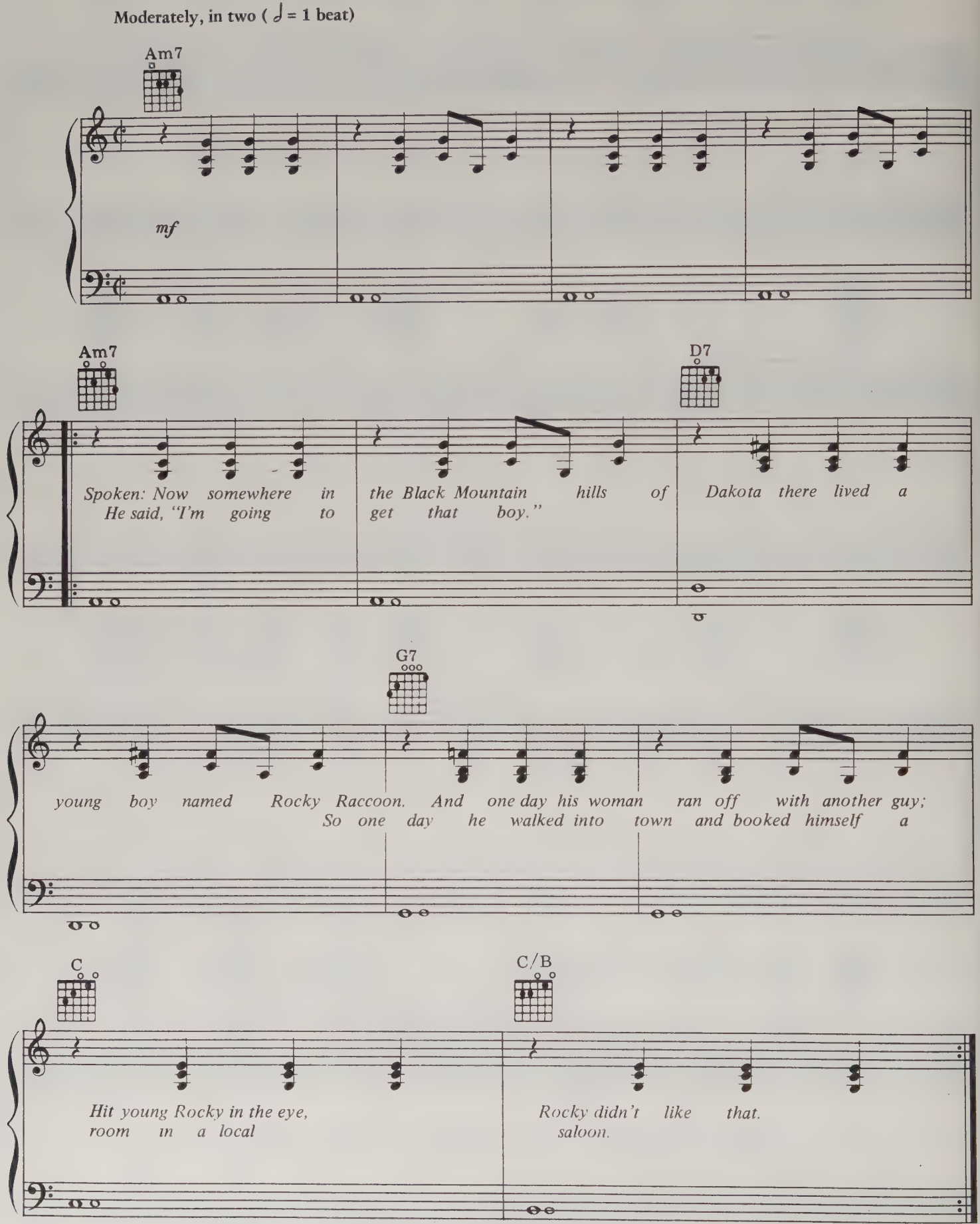

2.
G
Ab
B7
C7
Am
Bbm
B7
C7
In their sties with all their back - ing,
C
Db
G
Ab
D
Eb
they don't care what goes on a - round,
Am
Bbm
B7
C7
In their eyes there's some - thing lack-ing,
C
Db
D
Eb
D7
Eb7
What they need's a damn good whack-ing!

G D7 G D
Ab Eb7 Ab Eb
G D7 Em A Em A
Ab Eb7 Fm Bb Fm Bb
D C/E Fdim D/F♯ G D G D
Sfr
Eb Db/F F♯dim Eb/G Ab Eb Ab Eb
G D G D
Ab Eb Ab Eb
ff Ev - 'ry - where there's lots of pig-gies liv - ing pig - gy lives,

G
D
Em
A
Ab
Eb
Fm
Bb
You can see them out for din - ner with their pig - gy wives
Em
A
D
Em7
Fdim
D/F♯
5fr
Fm
Bb
Eb
Fm7
F♯dim
Eb/G
Clutch - ing forks and knives to eat their ba - con.
G
D
Gm
D
Gm
D7
Ab
Eb
Abm
Eb
Abm
Eb7
A7
D
Ab
4fr
Eb
3fr
Bb7
Eb
A
E
(Spoken): One more time.

Rocky Raccoon

By JOHN LENNON and PAUL McCARTNEY


Moderately, in two (𝅗𝅥 = 1 beat)
Am7
mf
Am7
D7
Spoken: Now somewhere in the Black Mountain hills of Dakota there lived a
He said, "I'm going to get that boy."
G7
young boy named Rocky Raccoon. And one day his woman ran off with another guy;
So one day he walked into town and booked himself a
C
C/B
Hit young Rocky in the eye,
room in a local
Rocky didn't like that.
saloon.

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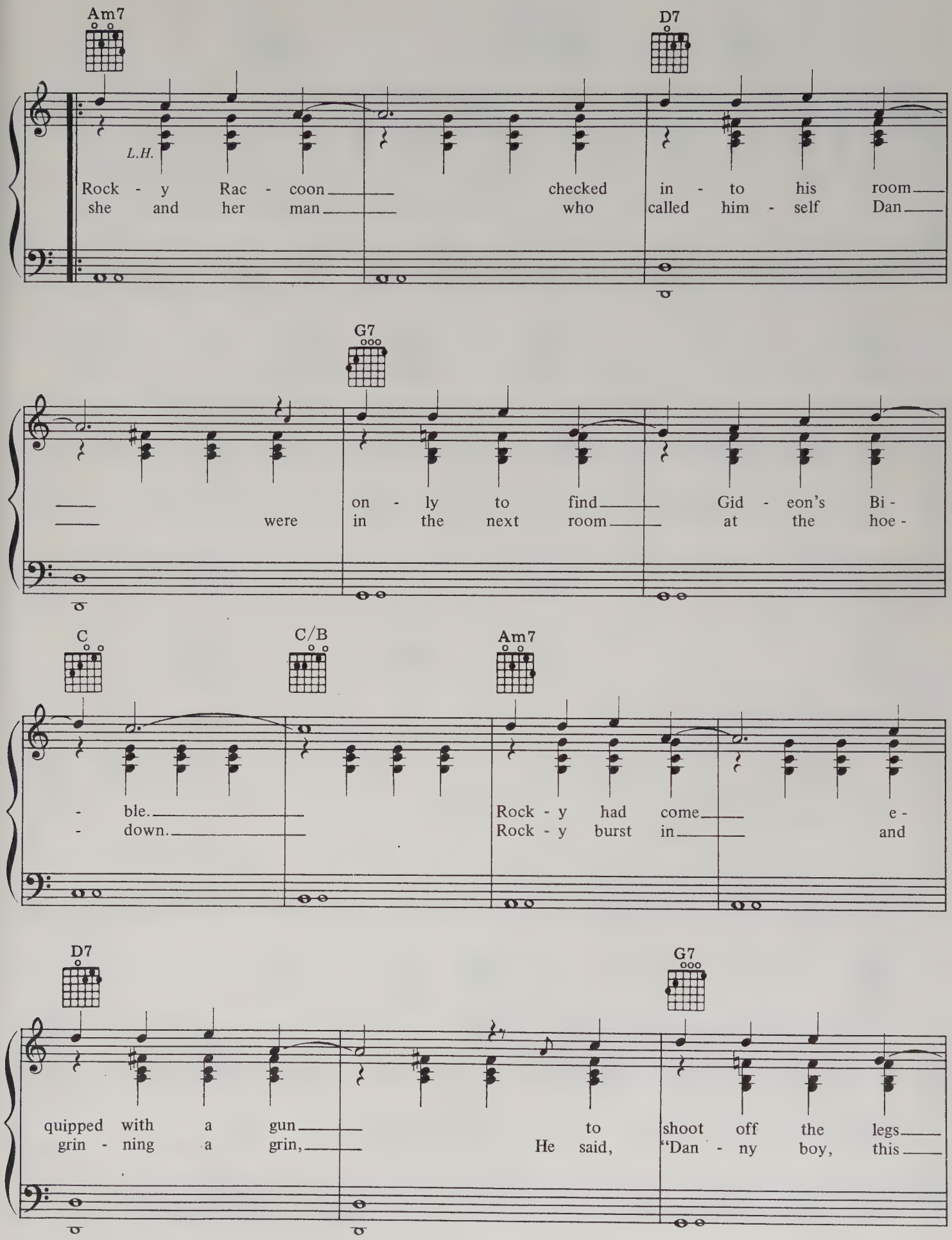
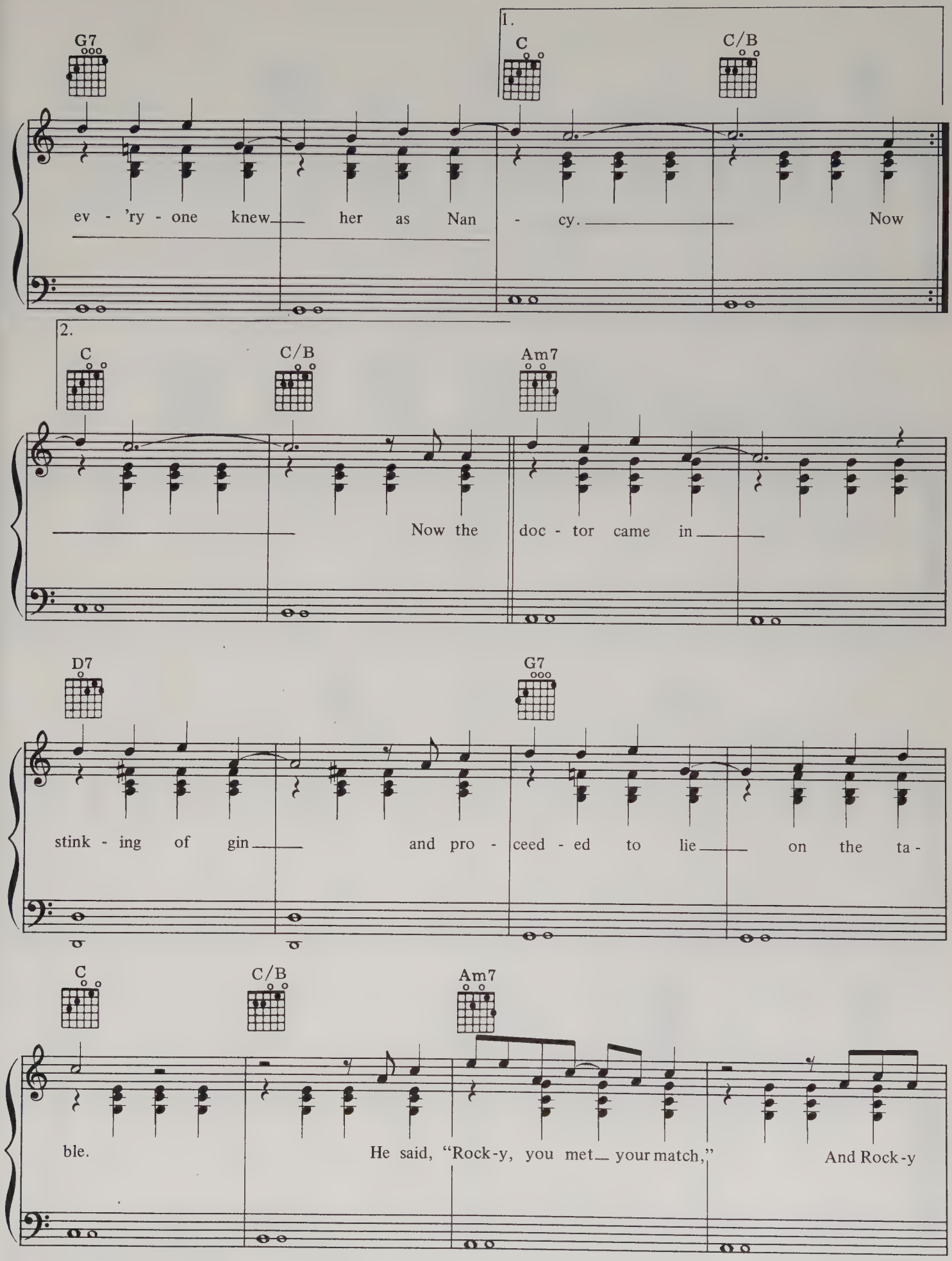
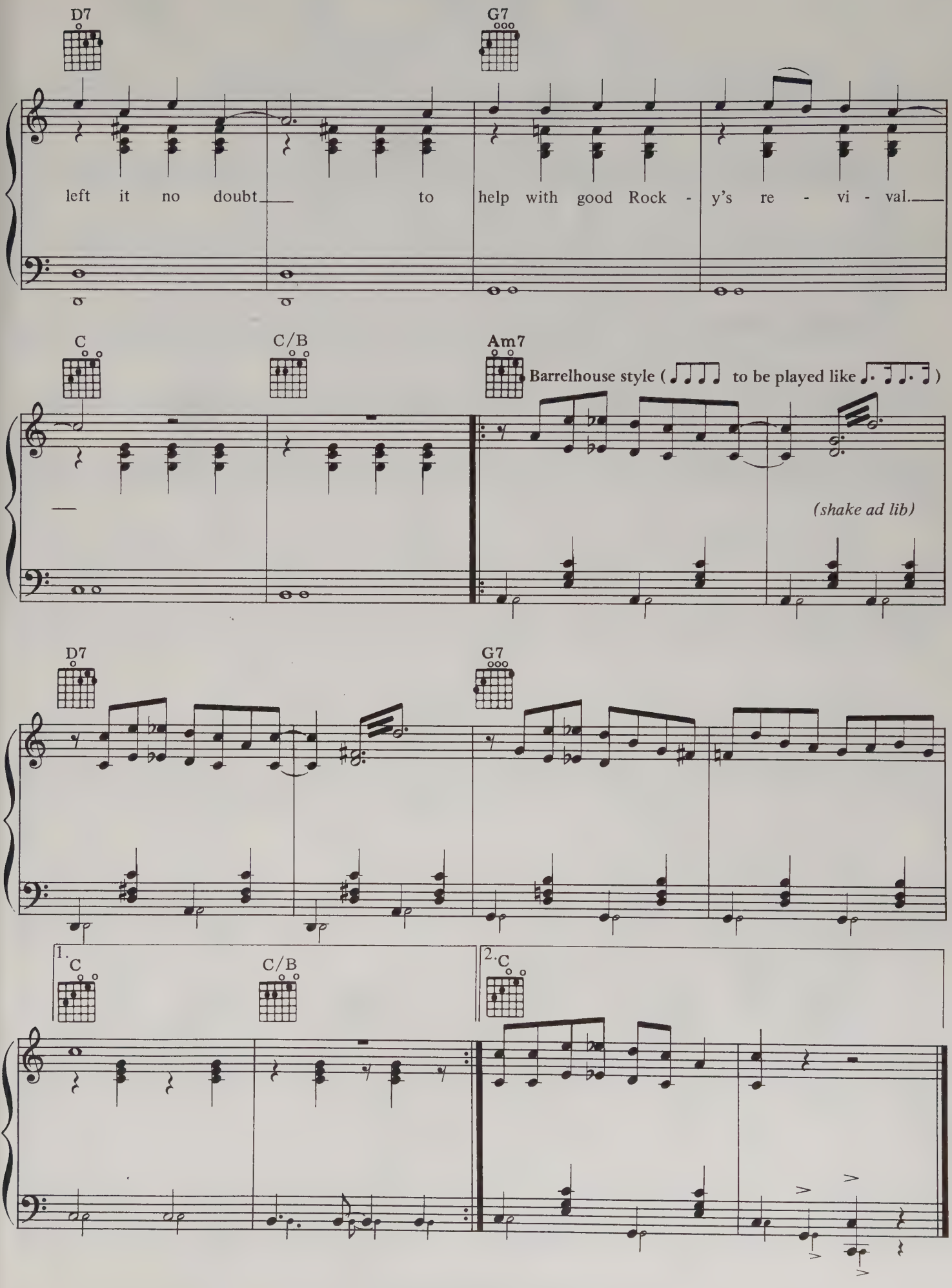

Am7
D7
L.H.
Rock - y Rac - coon checked in - to his room
she and her man who called him - self Dan
G7
on - ly to find Gid - eon's Bi -
were in the next room at the hoe -
C
C/B
Am7
- ble.
- down.
Rock - y had come e -
Rock - y burst in and
D7
G7
quipped with a gun to shoot off the legs
grin - ning a grin, He said, "Dan - ny boy, this

C
C/B
of his ri - val. His
is a show - down." But
Am7
D7
ri - val it seems had bro - ken his dreams by
Dan - iel was hot, he drew first and shot and
G7
C
C/B
steal - ing the girl of his fan - cy. Her
Rock - y col - lapsed in the cor - ner.
Am7
D7
name was Ma - gill, And she called her - self Lil, but
(Continue as piano solo)

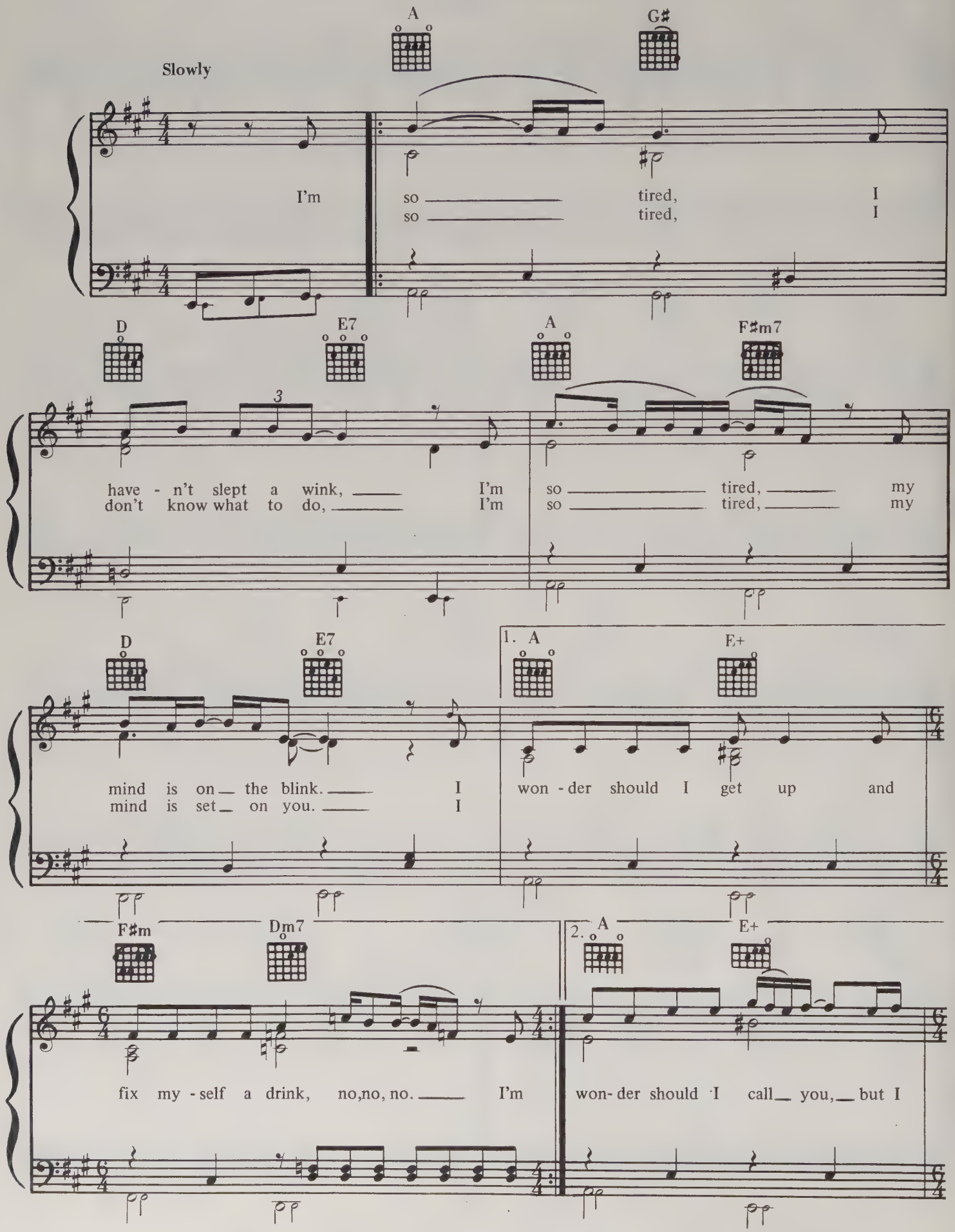

G7
1.
C
C/B
ev - 'ry - one knew her as Nan - cy. Now
2.
C
C/B
Am7
Now the doc - tor came in
D7
G7
stink - ing of gin and pro - ceed - ed to lie on the ta -
C
C/B
Am7
ble. He said, "Rock-y, you met your match," And Rock-y

D7
G7
said, "Doc, it's on - ly a scratch, And I'll be bet - ter, I'll be bet - ter
C
C/B
Am7
Doc, as soon as I am a - ble." Now Rock - y Rac - coon,
D7
G7
he fell back in his room on - ly to find Gid - eon's Bi -
C
C/B
Am7
ble. Gid - eon checked out and he


D7
G7
left it no doubt to help with good Rock - y's re - vi - val.
C
C/B
Am7
Barrelhouse style (to be played like)
(shake ad lib)
D7
G7
1.
C
C/B
2.
C

I'm So Tired

By JOHN LENNON and PAUL McCARTNEY



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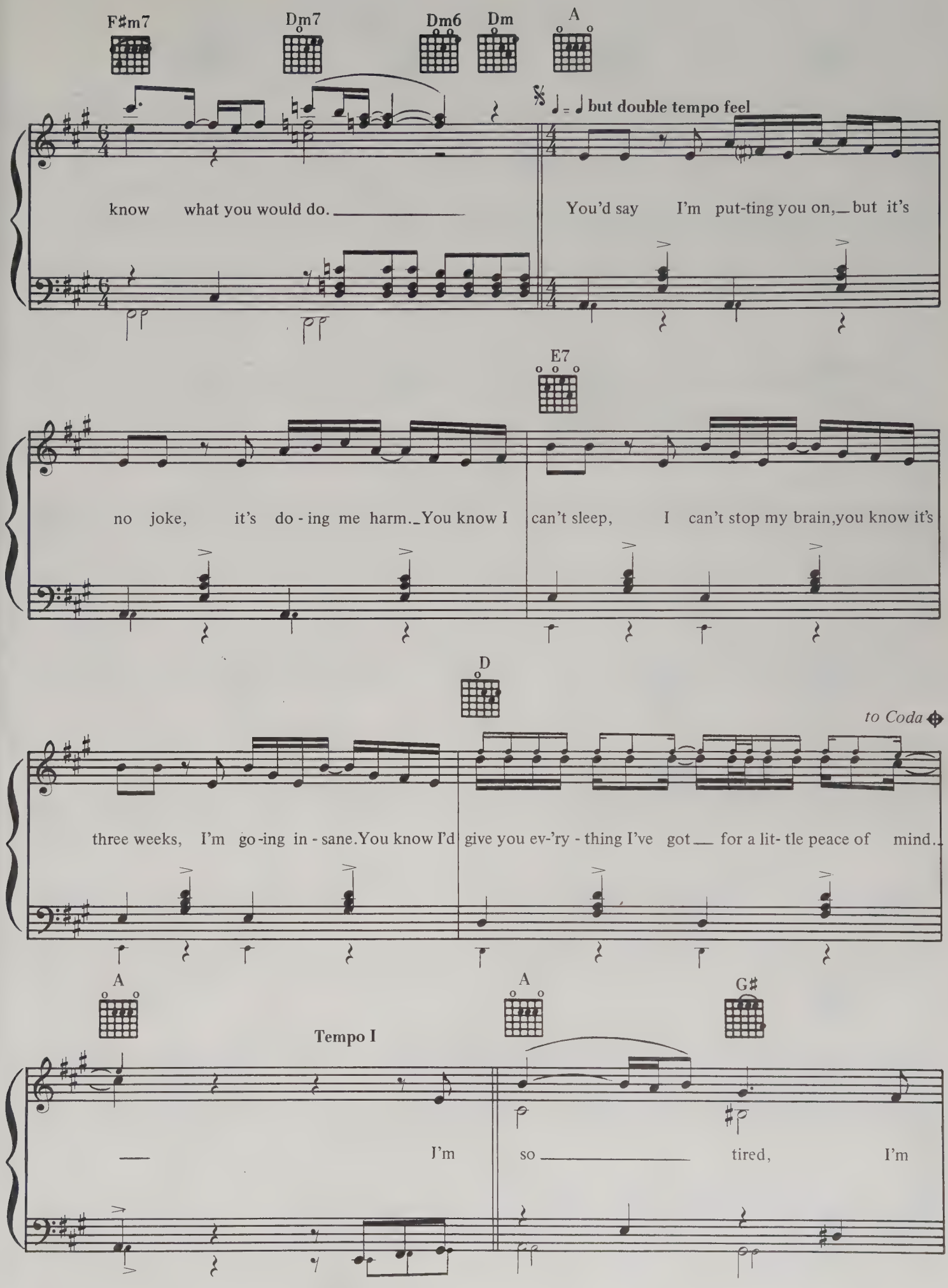
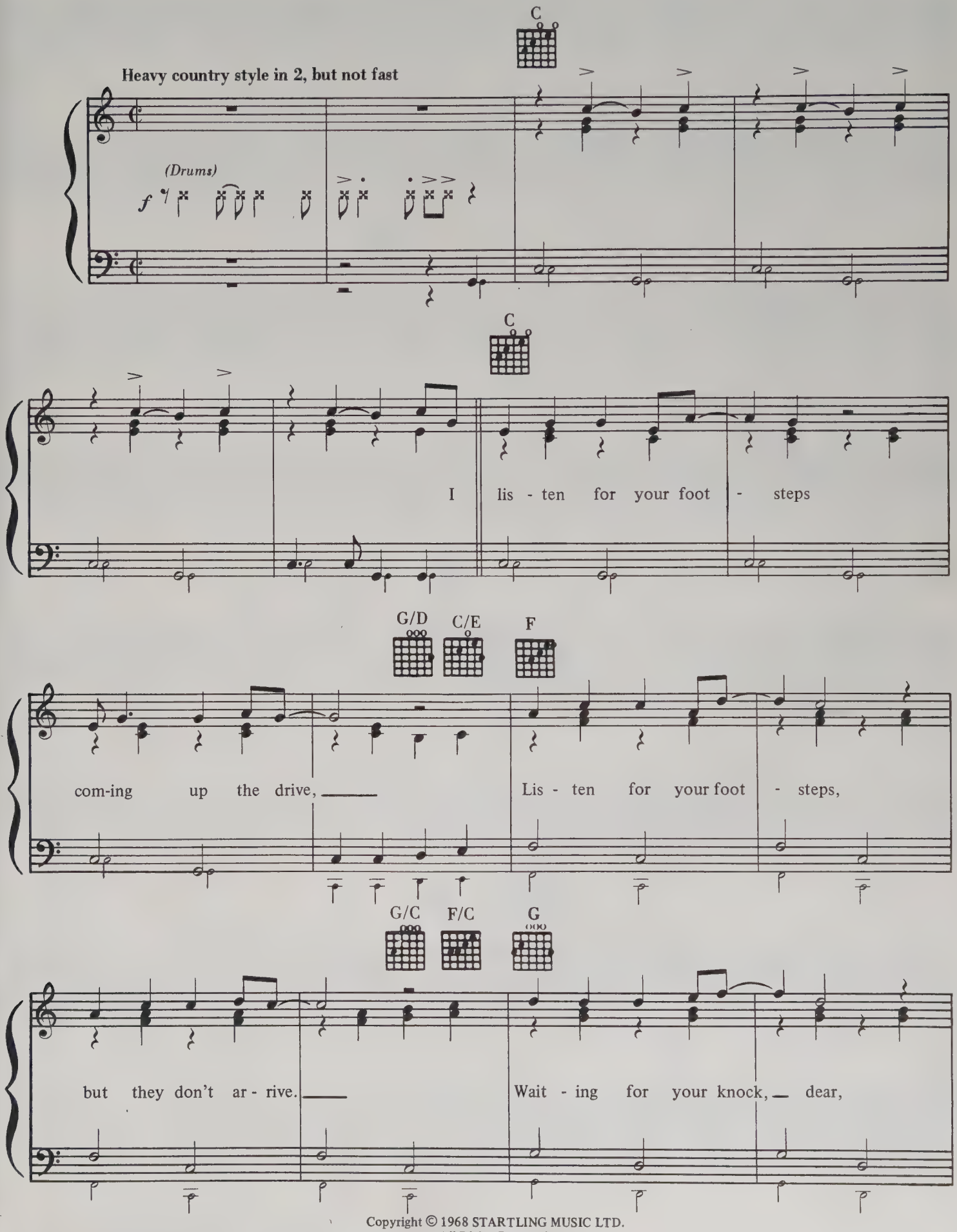

F♯m7
Dm7
Dm6
Dm
A
♩ = ♩ but double tempo feel
know what you would do.
You'd say I'm put-ting you on, but it's
E7
no joke, it's do - ing me harm. You know I
can't sleep, I can't stop my brain, you know it's
D
to Coda
three weeks, I'm go-ing in - sane. You know I'd
give you ev-'ry - thing I've got for a lit- tle peace of mind.
A
A
G♯
Tempo I
I'm
so
tired, I'm

D
E
A
F♯m7
3
feel - ing so up - set. Al - though I'm so tired,
D
E7
A
E+
I'll have an - oth - er cig - a - rette, And curse Sir Wal - ter Ra - leigh, he was
F♯m
Dm7
D.S. al Coda
such a stu - pid get!
CODA
A
I'd
D
A
give you ev - 'ry - thing I've got for a lit - tle peace of mind.

Don't Pass Me By

By RICHARD STARKEY


C
Heavy country style in 2, but not fast
(Drums)
f
C
I lis - ten for your foot - steps
G/D C/E F
com-ing up the drive, Lis - ten for your foot - steps,
G/C F/C G
but they don't ar - rive. Wait - ing for your knock, dear,

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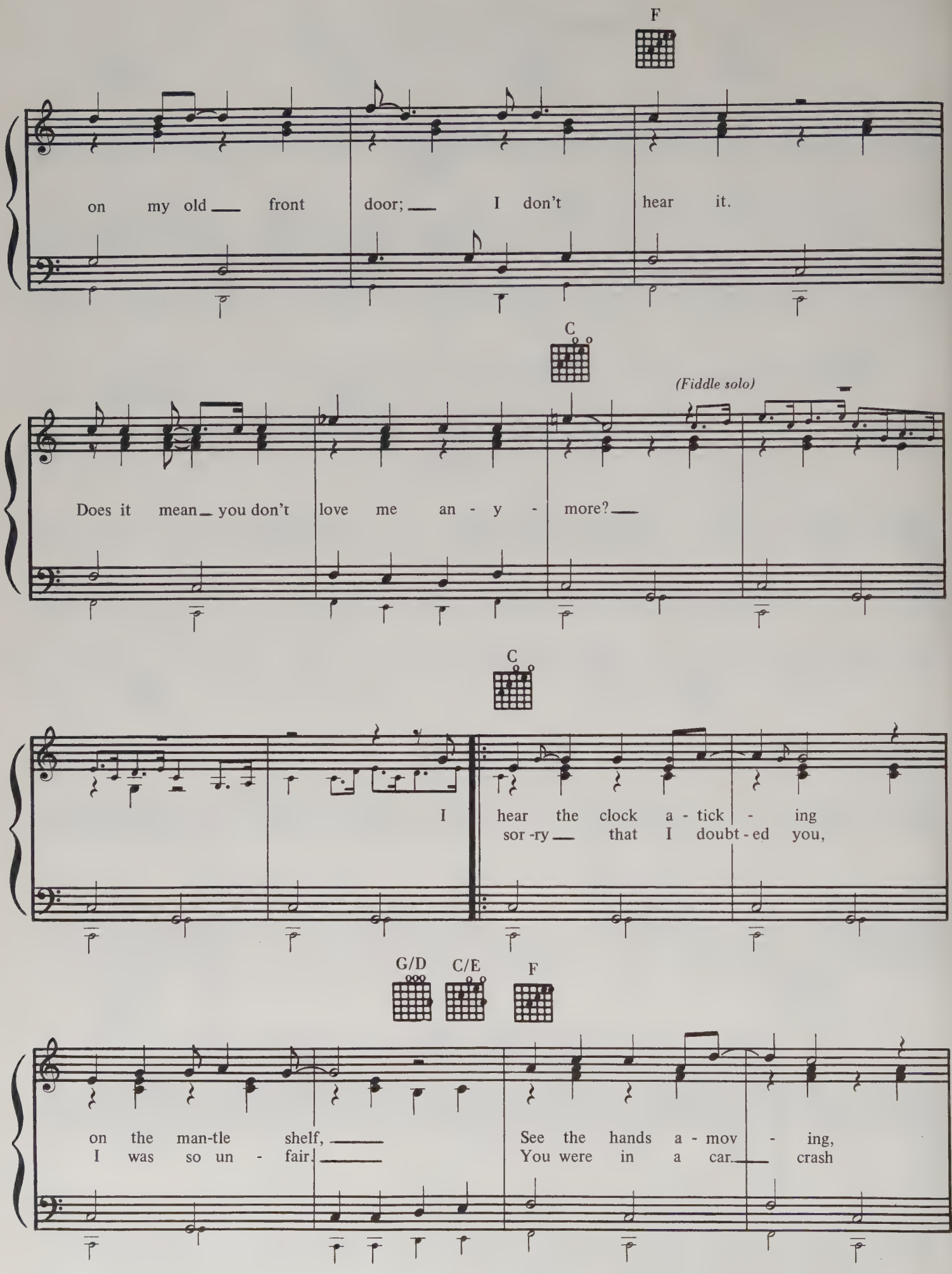
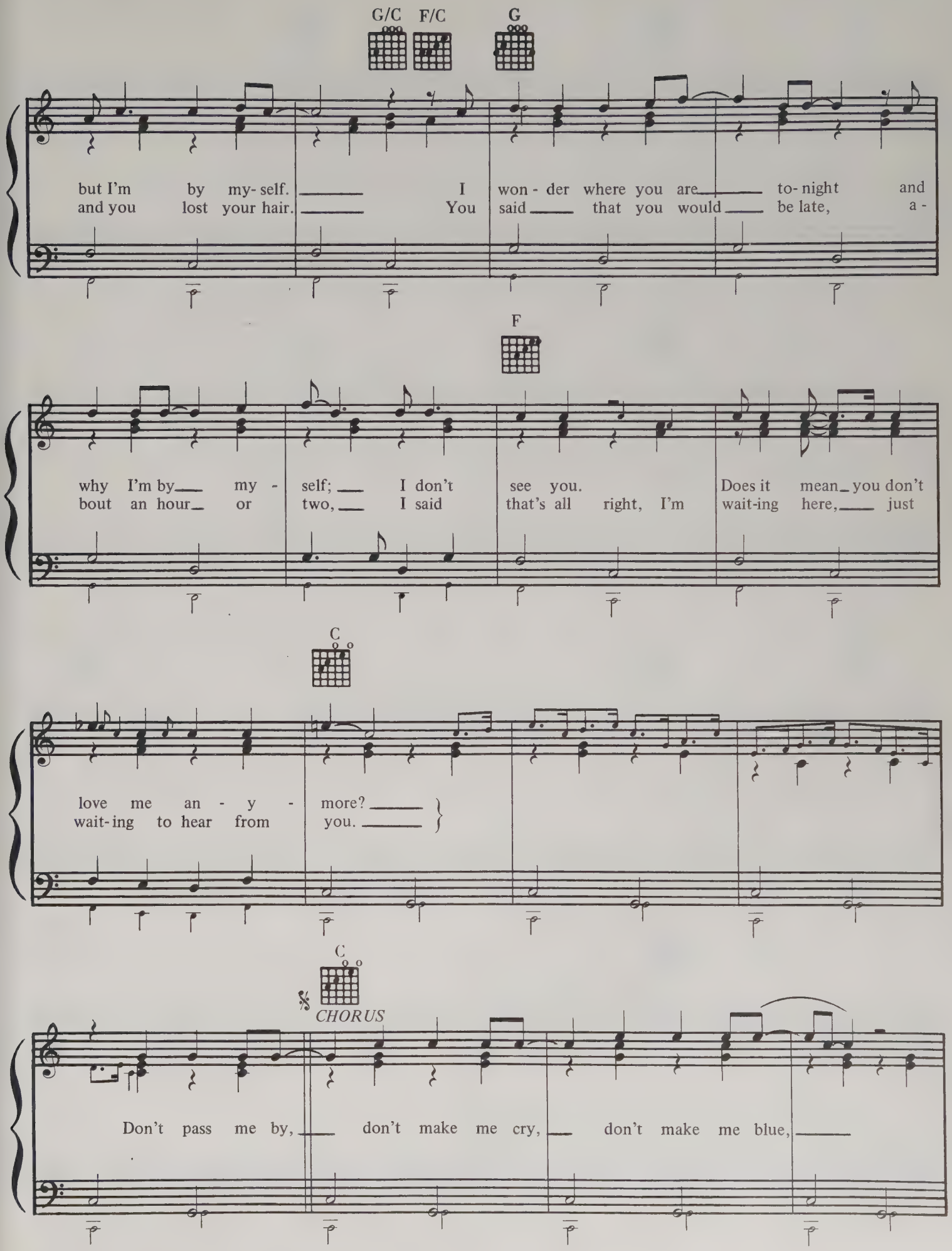
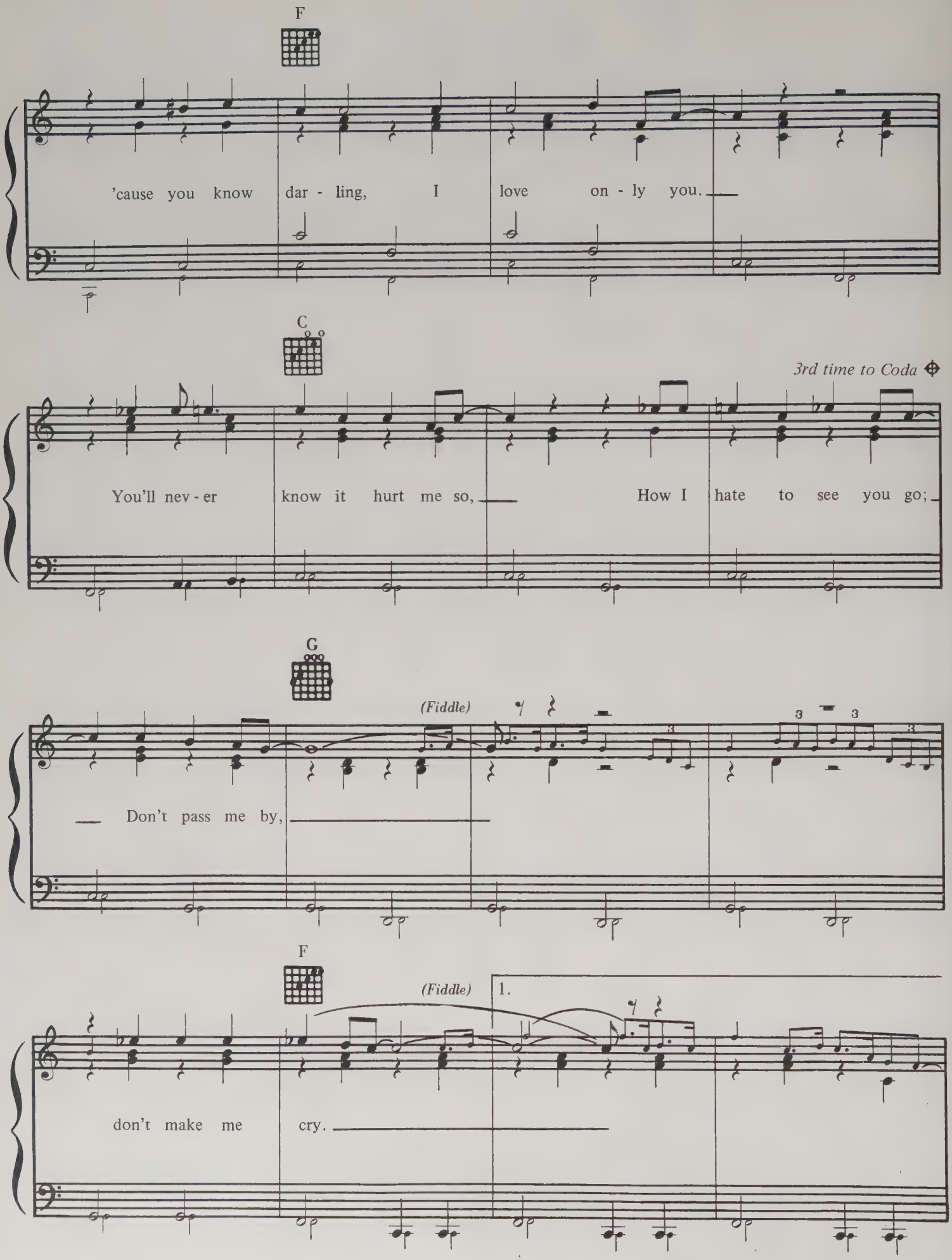
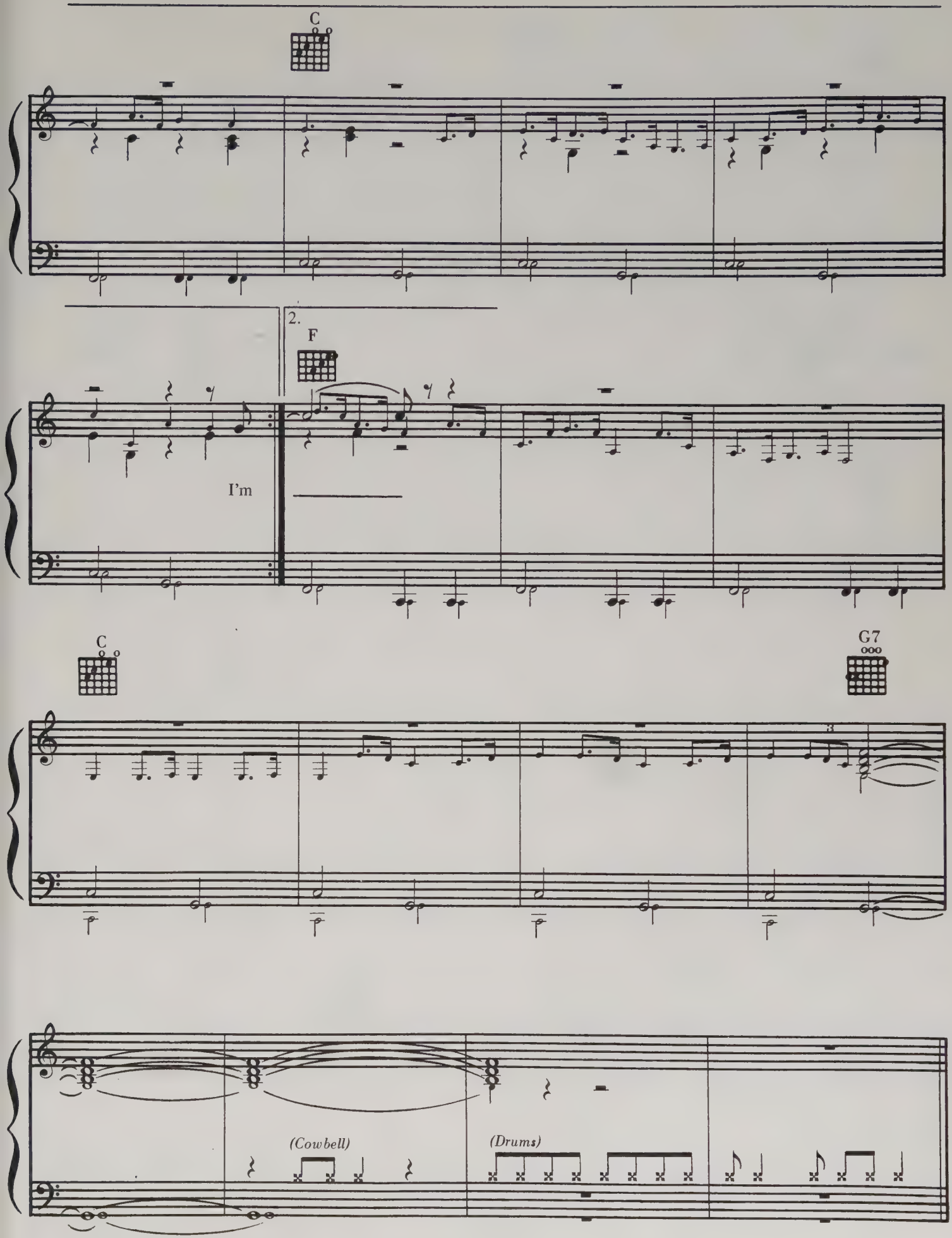
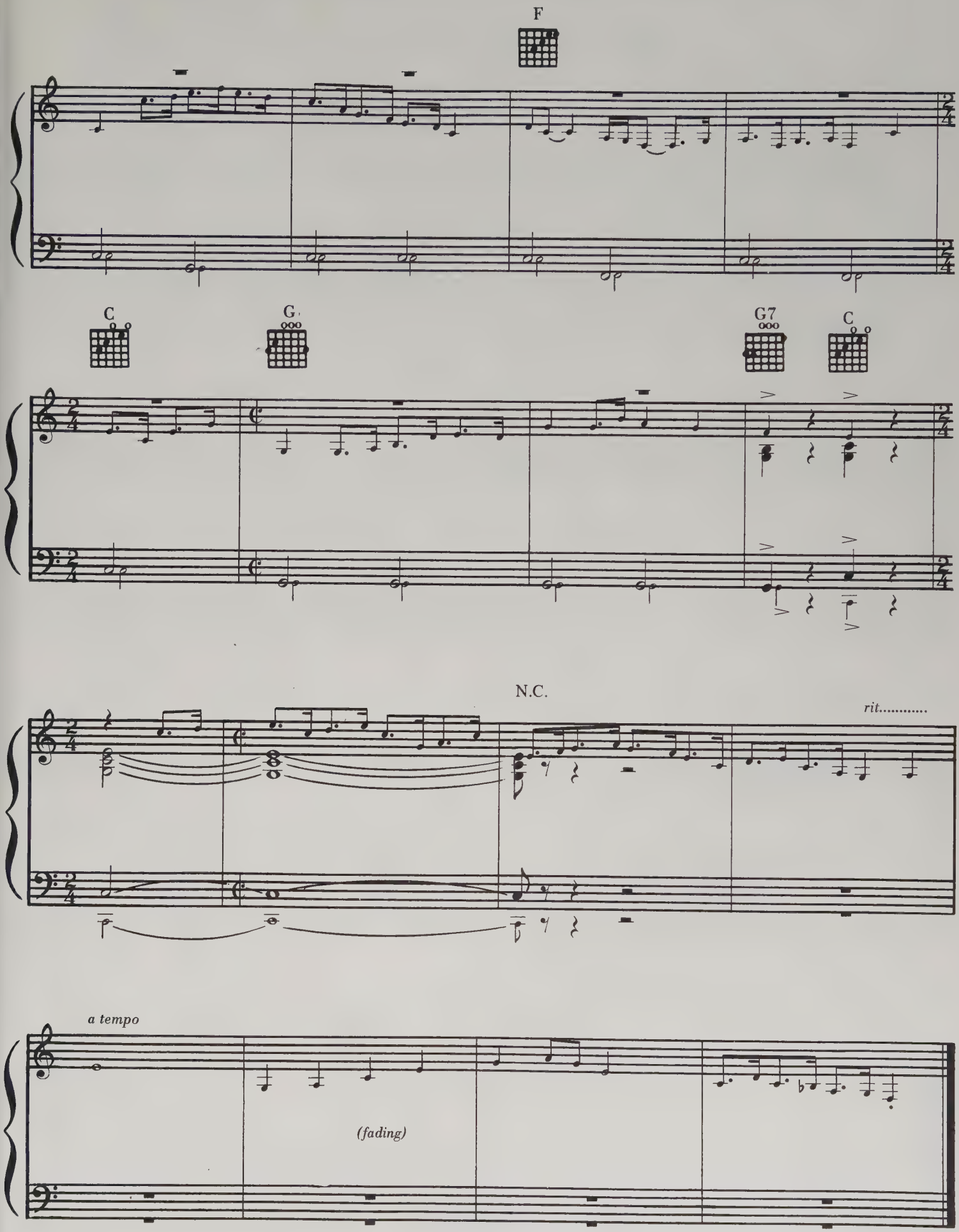

F
on my old front door; I don't hear it.
C
(Fiddle solo)
Does it mean you don't love me an - y - more?
C
I hear the clock a - tick - ing
sor - ry that I doubt - ed you,
G/D
C/E
F
on the man-tle shelf,
I was so un - fair.
See the hands a - mov - ing,
You were in a car crash


G/C F/C G
but I'm by my- self. I won - der where you are to- night and
and you lost your hair. You said that you would be late, a -
F
why I'm by my - self; I don't see you. Does it mean you don't
bout an hour or two, I said that's all right, I'm wait-ing here, just
C
love me an - y - more?
wait-ing to hear from you.
C
CHORUS
Don't pass me by, don't make me cry, don't make me blue,


F
'cause you know dar - ling, I love on - ly you.
C
3rd time to Coda
You'll nev - er know it hurt me so, How I hate to see you go;
G
(Fiddle)
Don't pass me by,
F
(Fiddle)
1.
don't make me cry.


C
2.
F
I'm
C
G7
3
(Cowbell)
(Drums)

C
(Fiddle)
D.S.al Coda
Don't pass me by,
C
CODA
G
Don't pass me by,
F
Don't make me cry.
C


F
C
G
G7
C
N.C.
rit.....
a tempo
(fading)

Why Don't We Do It In The Road

By JOHN LENNON and PAUL McCARTNEY

Moderato with a beat
Perc. solo
D7
Why don't we do it in the road?
Why don't we do it in the road?
Why don't we do it in the road?
G
G7
Why don't we do it in the road?

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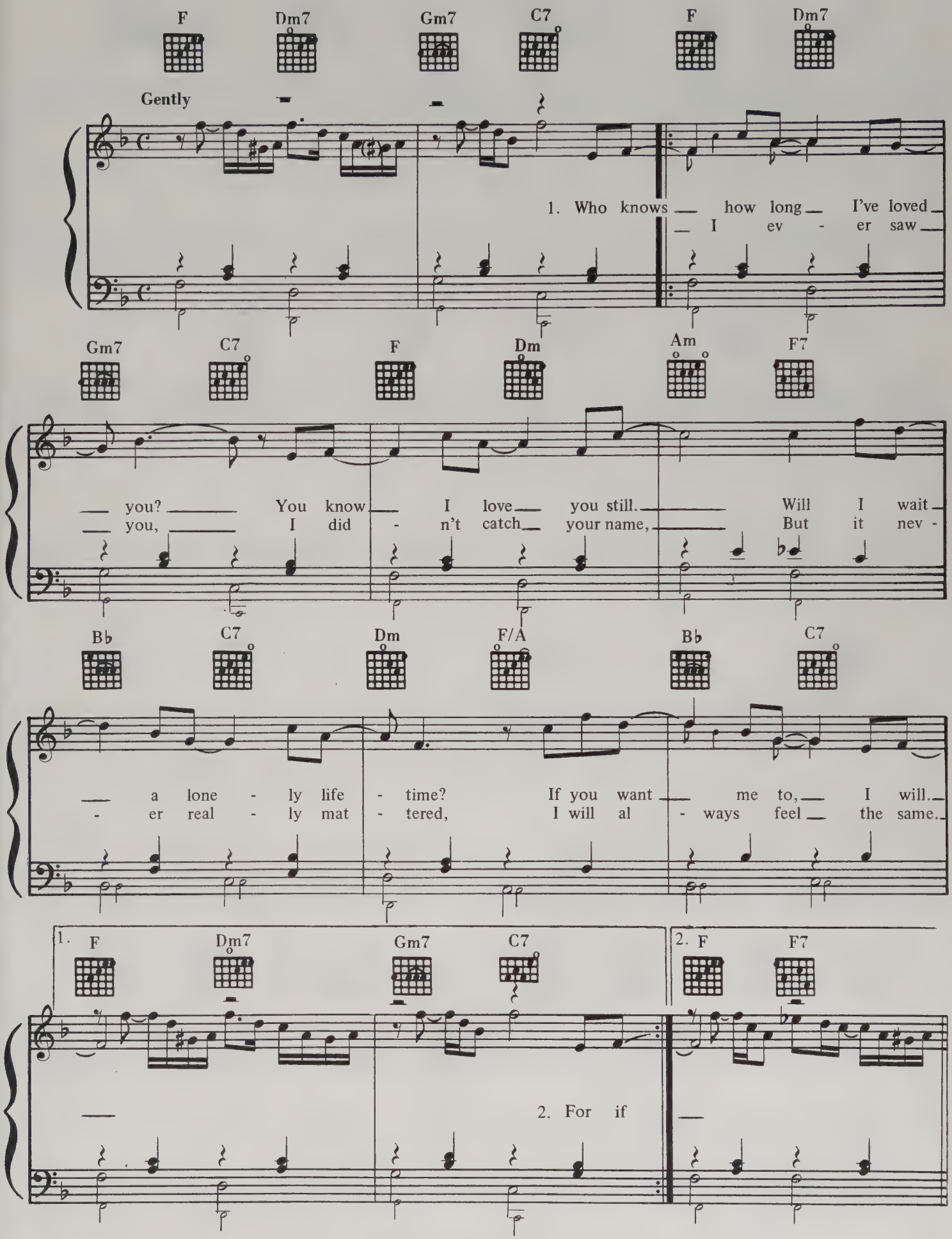
D7
A7
No one will be watch-ing us; Why
1.
G7
D7
N.C.
don't we do it in the road?
(2) Why don't we do it in the road?
2.
G7
D7
don't we do it in the road?
Oh,
Why don't we do it in the road?

Why don't we do it in the road?
G7
Why don't we do it, do it in the road?
D7
Why don't we do it in the road?
No
A7
G7
N.C.
D7
one will be watch-ing us;
Why don't we do it in the road?

I Will

By JOHN LENNON and PAUL McCARTNEY


F Dm7 Gm7 C7 F Dm7
Gently
1. Who knows how long I've loved
I ev - er saw
Gm7 C7 F Dm Am F7
you? You know I love you still. Will I wait
you, I did - n't catch your name, But it nev -
B♭ C7 Dm F/A B♭ C7
a lone - ly life - time? If you want me to, I will.
- er real - ly mat - tered, I will al - ways feel the same.
1. F Dm7 Gm7 C7
2. F F7
2. For if

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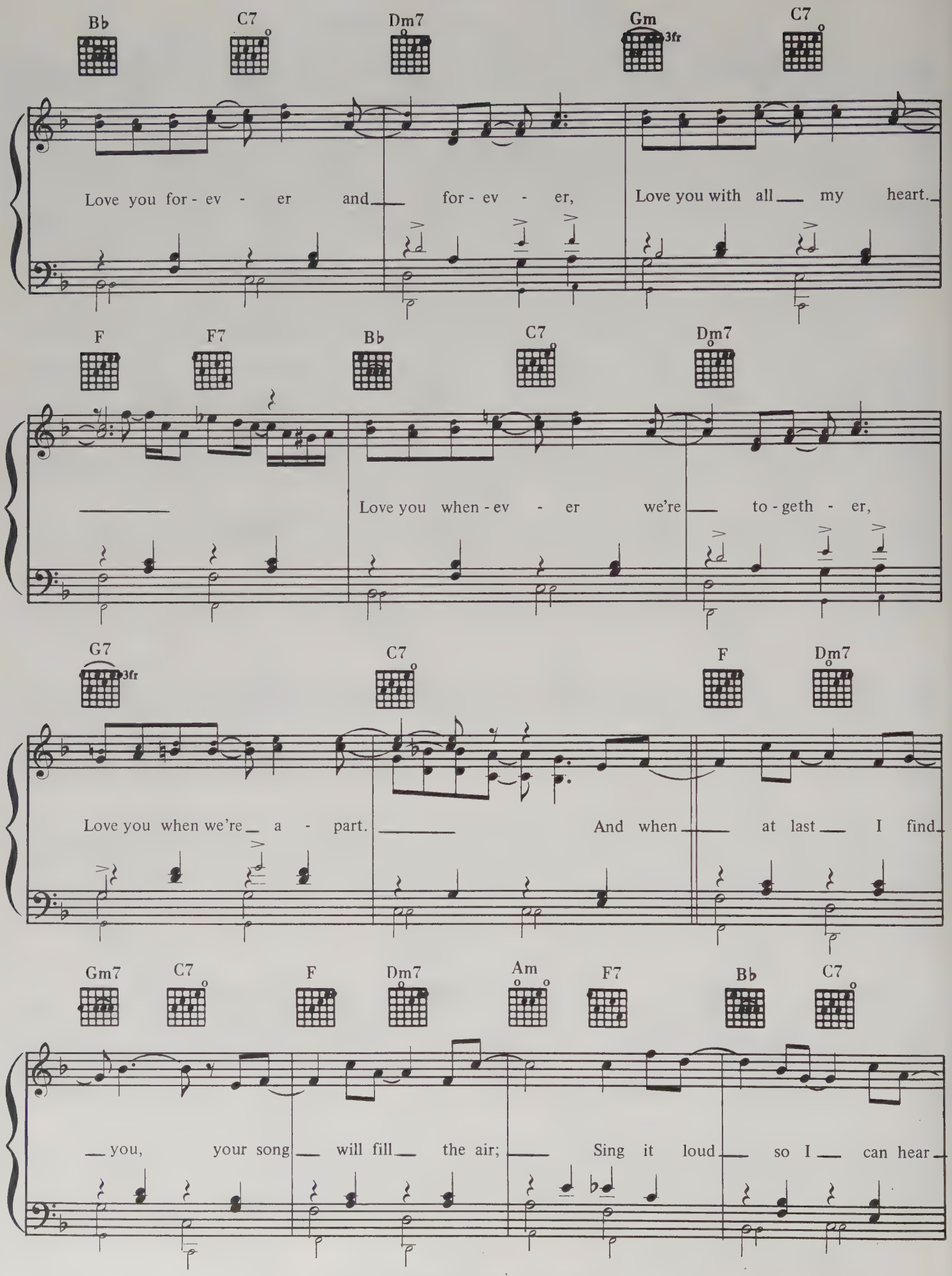
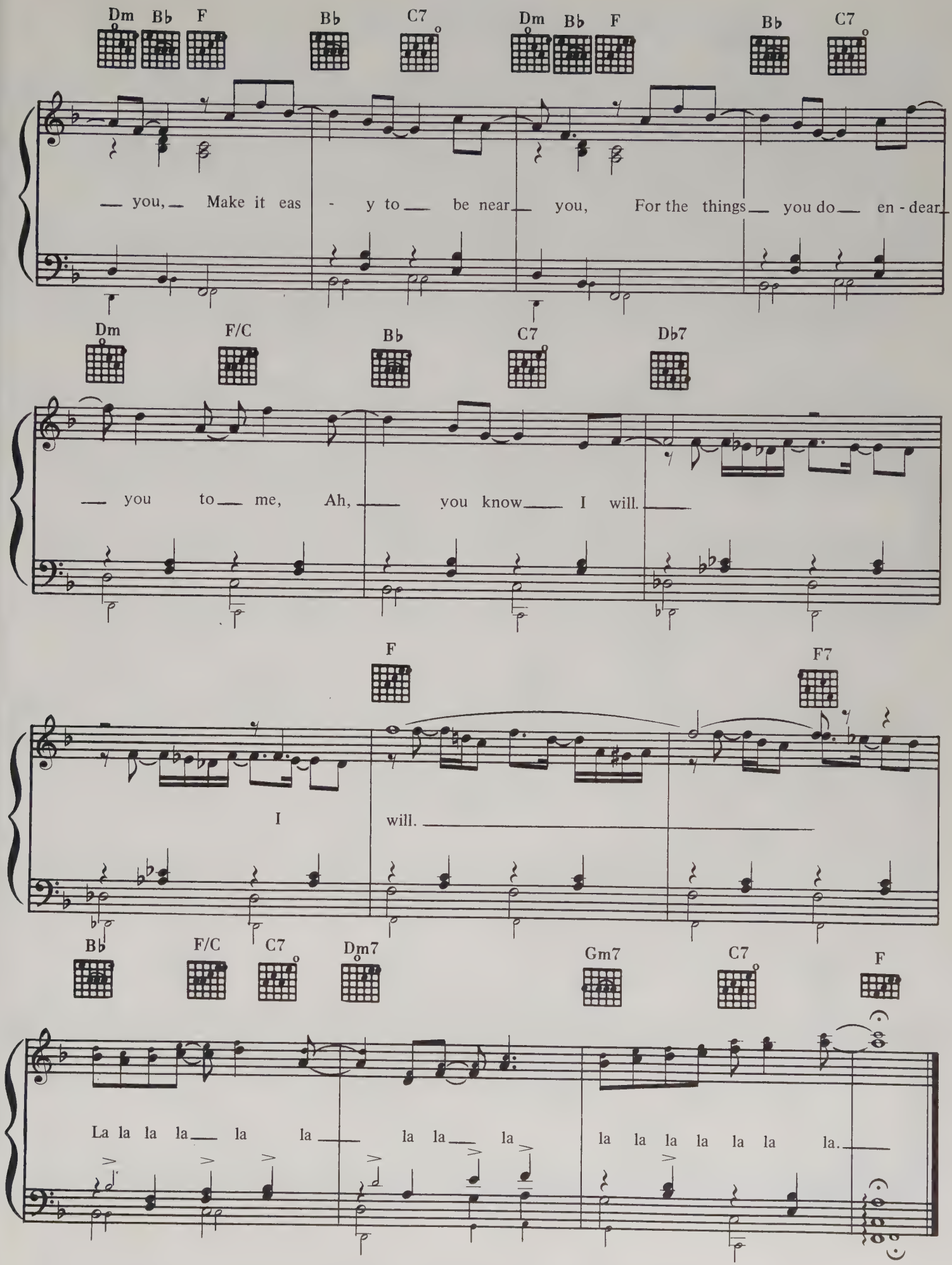

B♭ C7 Dm7 Gm 3fr C7
Love you for - ev - er and for - ev - er, Love you with all my heart.
F F7 B♭ C7 Dm7
Love you when - ev - er we're to - geth - er,
G7 3fr C7 F Dm7
Love you when we're a - part. And when at last I find
Gm7 C7 F Dm7 Am F7 B♭ C7
you, your song will fill the air; Sing it loud so I can hear


Dm B♭ F
B♭ C7
Dm B♭ F
B♭ C7
— you, — Make it eas - y to — be near — you, For the things — you do — en - dear —
Dm F/C
B♭ C7 D♭7
— you to — me, Ah, — you know — I will. —
F F7
I will. —
B♭ F/C C7 Dm7
Gm7 C7 F
La la la la — la la — la la — la la la la la la la.

Julia

By JOHN LENNON and PAUL McCARTNEY

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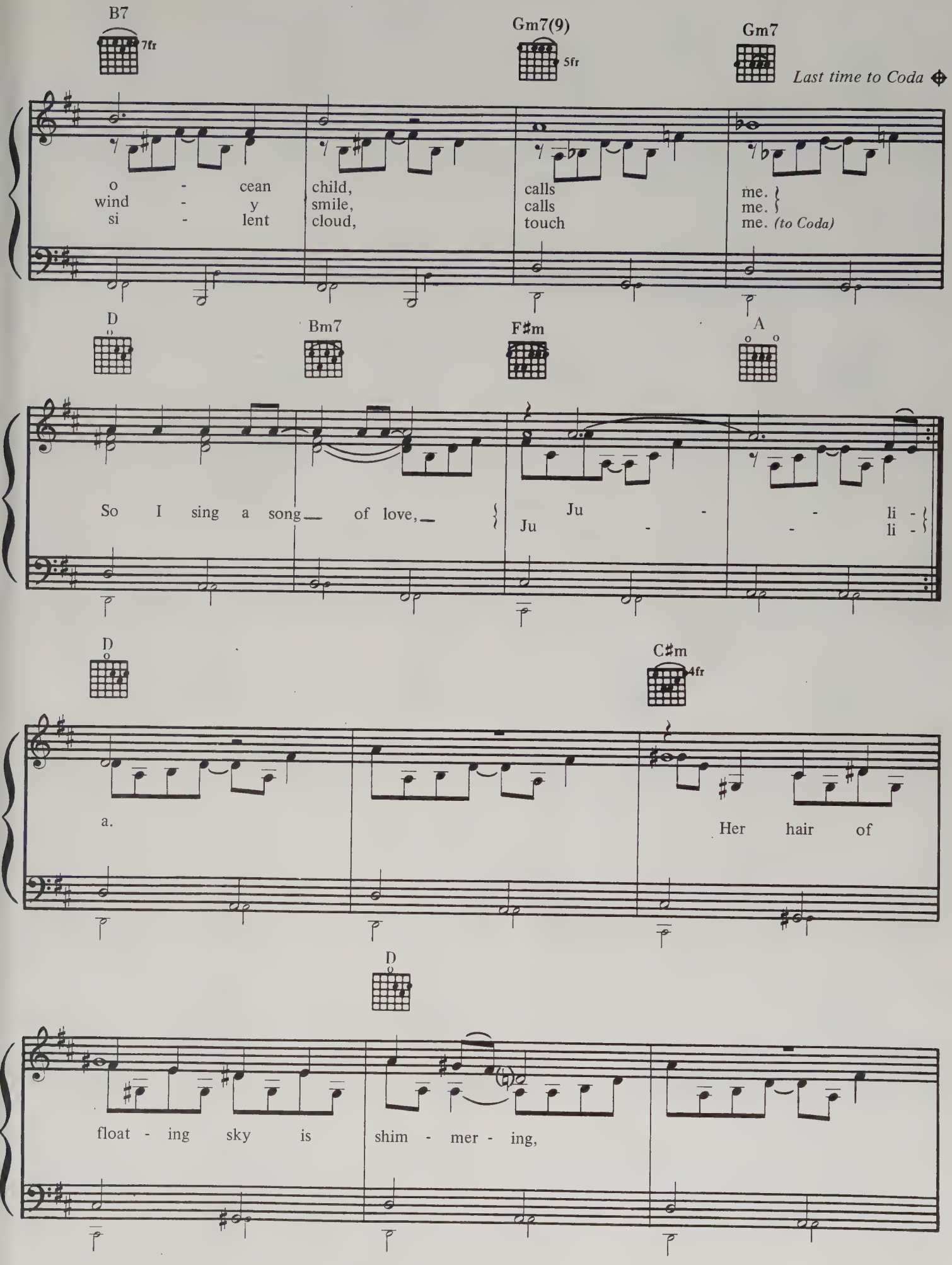
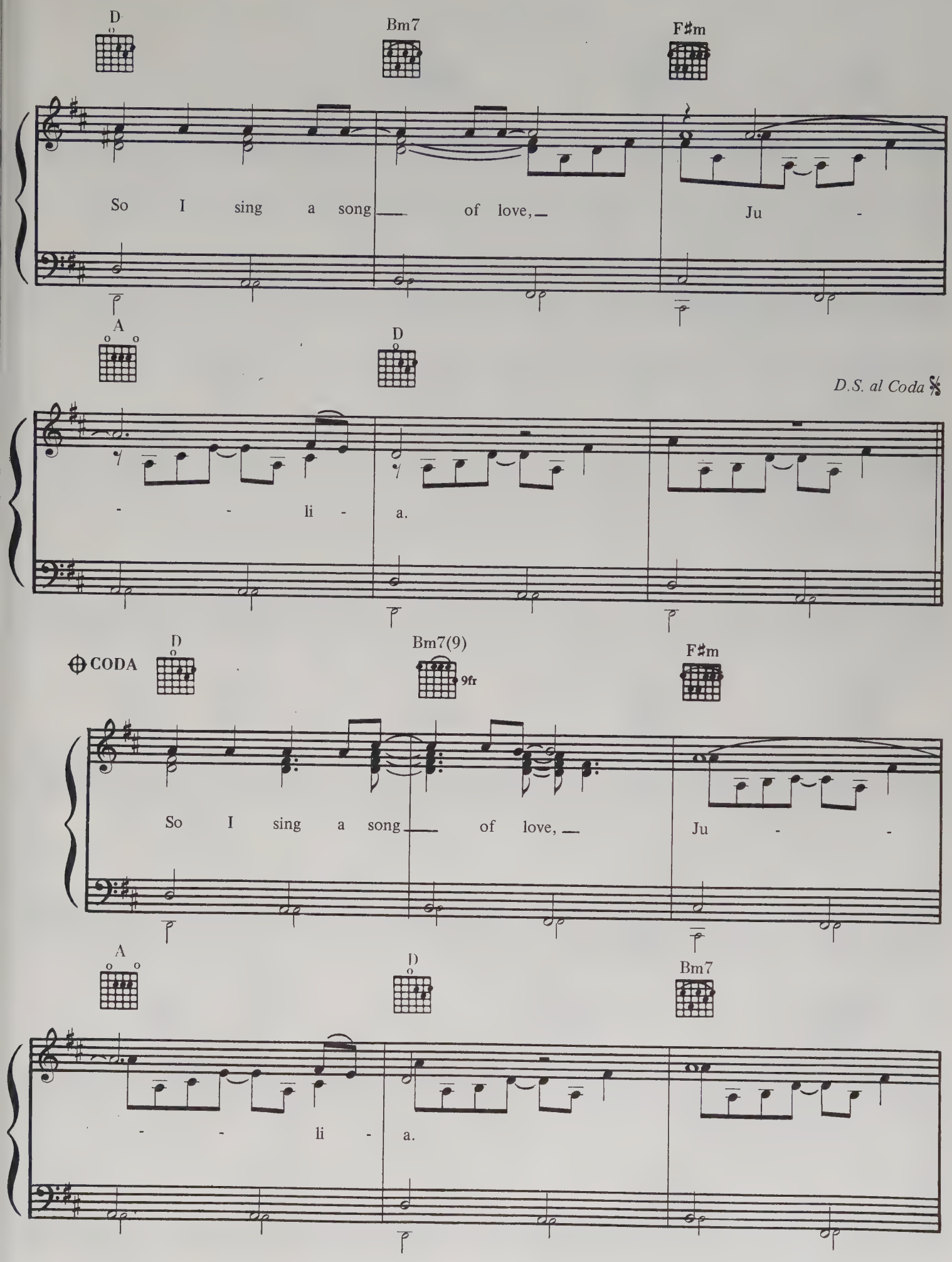

B7
7fr
Gm7(9)
5fr
Gm7
Last time to Coda
o - cean child, calls me.
wind - y smile, calls me.
si - lent cloud, touch me. (to Coda)
D
Bm7
F♯m
A
So I sing a song of love, Ju - li -
Ju - li -
D
C♯m
4fr
a. Her hair of
D
float - ing sky is shim - mer - ing,

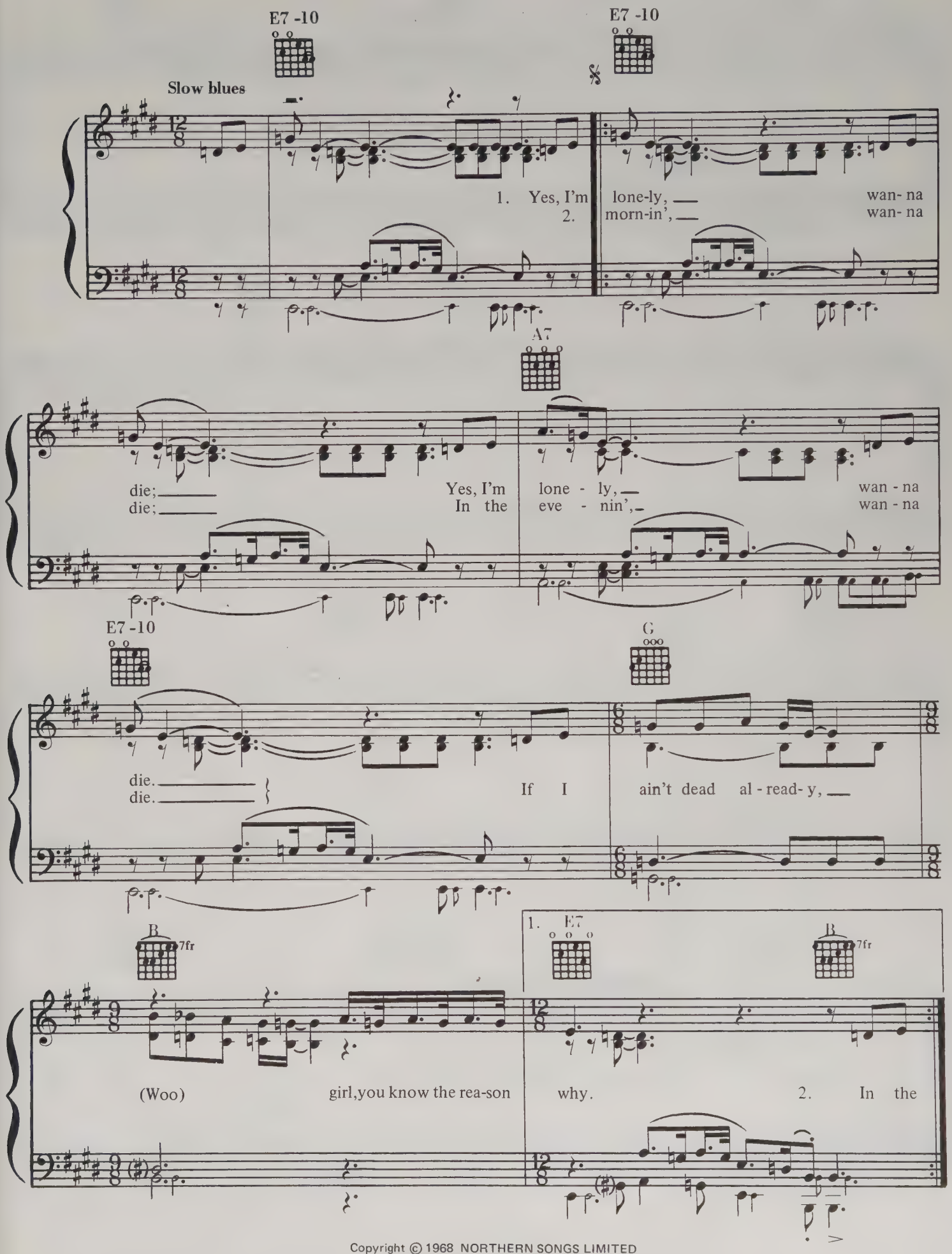
Bm7
Bm6
7fr
F♯m(add 2)
glim - mer - ing,
in the
F♯m6
F♯m(add D)
F♯m
sun.
D
Bm7
Am
Am7(9)
7fr
Ju - li - a,
Ju - li - a,
B7
7fr
Gm7(9)
5fr
Gm7
morn - ing
moon
touch
me.


D
Bm7
F♯m
So I sing a song of love, Ju -
A
D
D.S. al Coda
- - li - a.
CODA
D
Bm7(9)
9fr
F♯m
So I sing a song of love, Ju - -
A
D
Bm7
- - li - a.

Am
Am7(9)
7fr
B7
7fr
(Hum)Mmm
(Solo)
Gm7(9)
5fr
Gm7
D
Bm7
calls
me.
So I sing a song of love for
A
D
A
D
Ju - li - a,
Ju - li - a,
F♯m
A
Dmaj7
rit.
Ju - - - li - a.

Yer Blues

By JOHN LENNON and PAUL McCARTNEY



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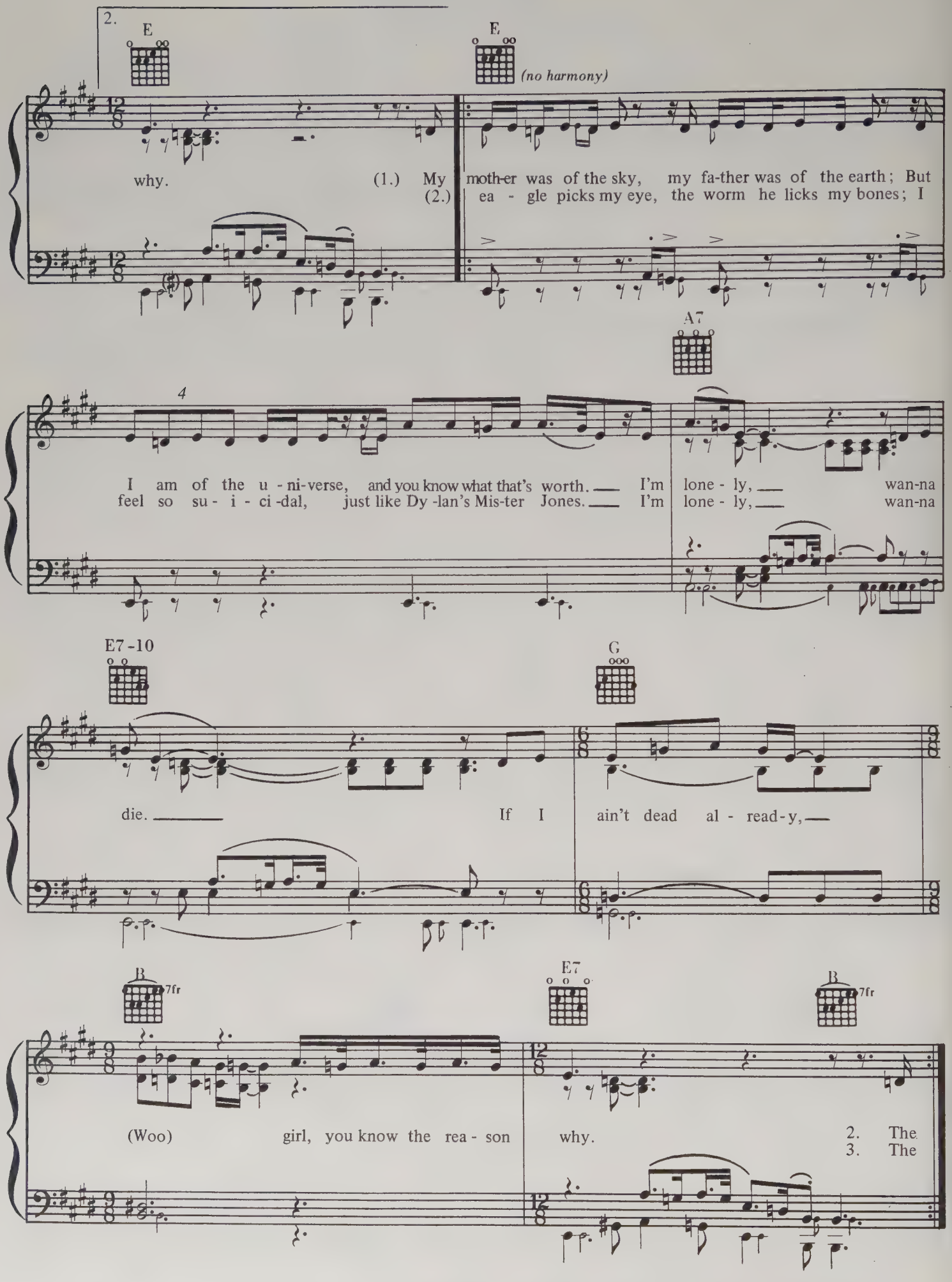
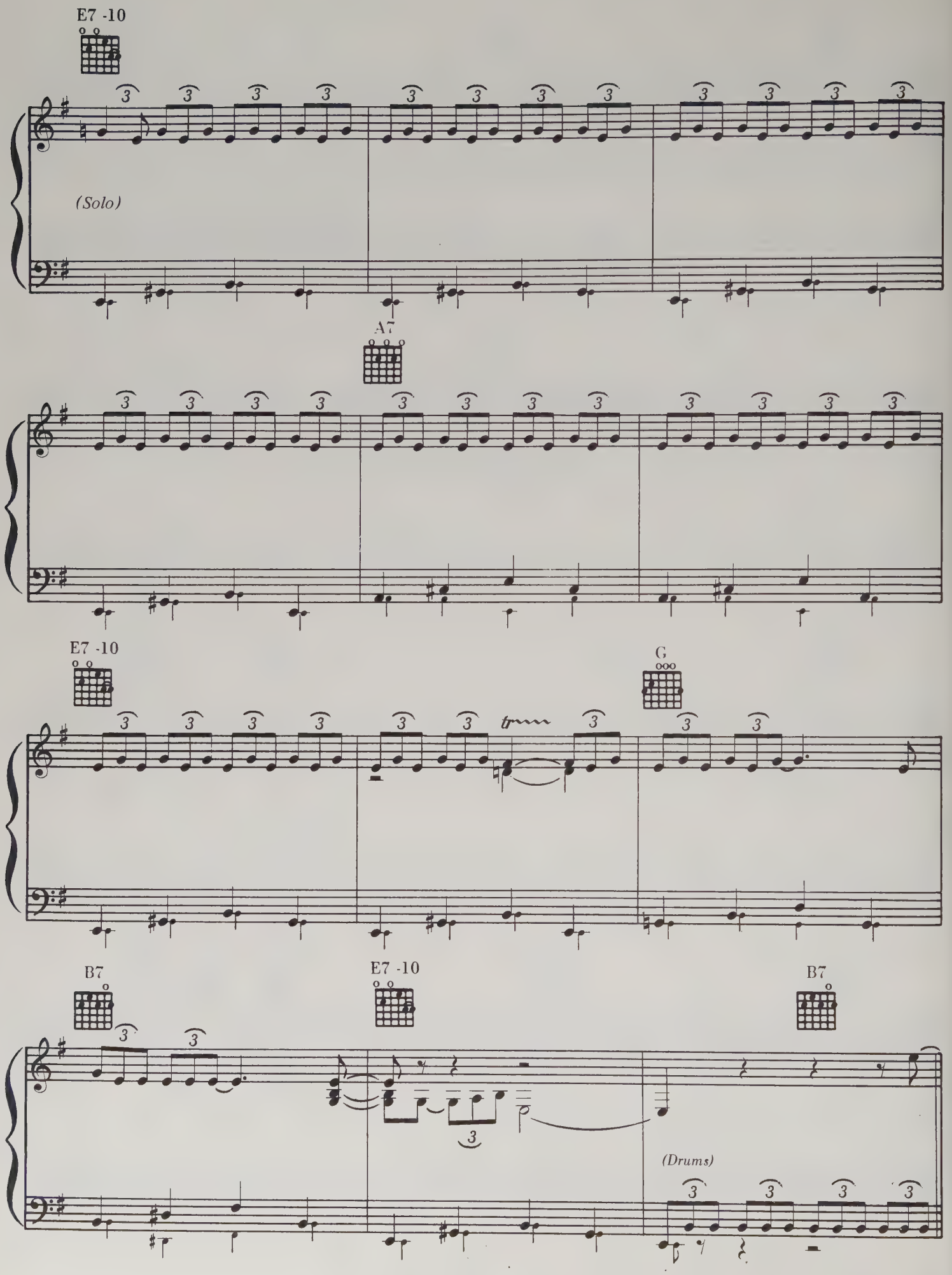
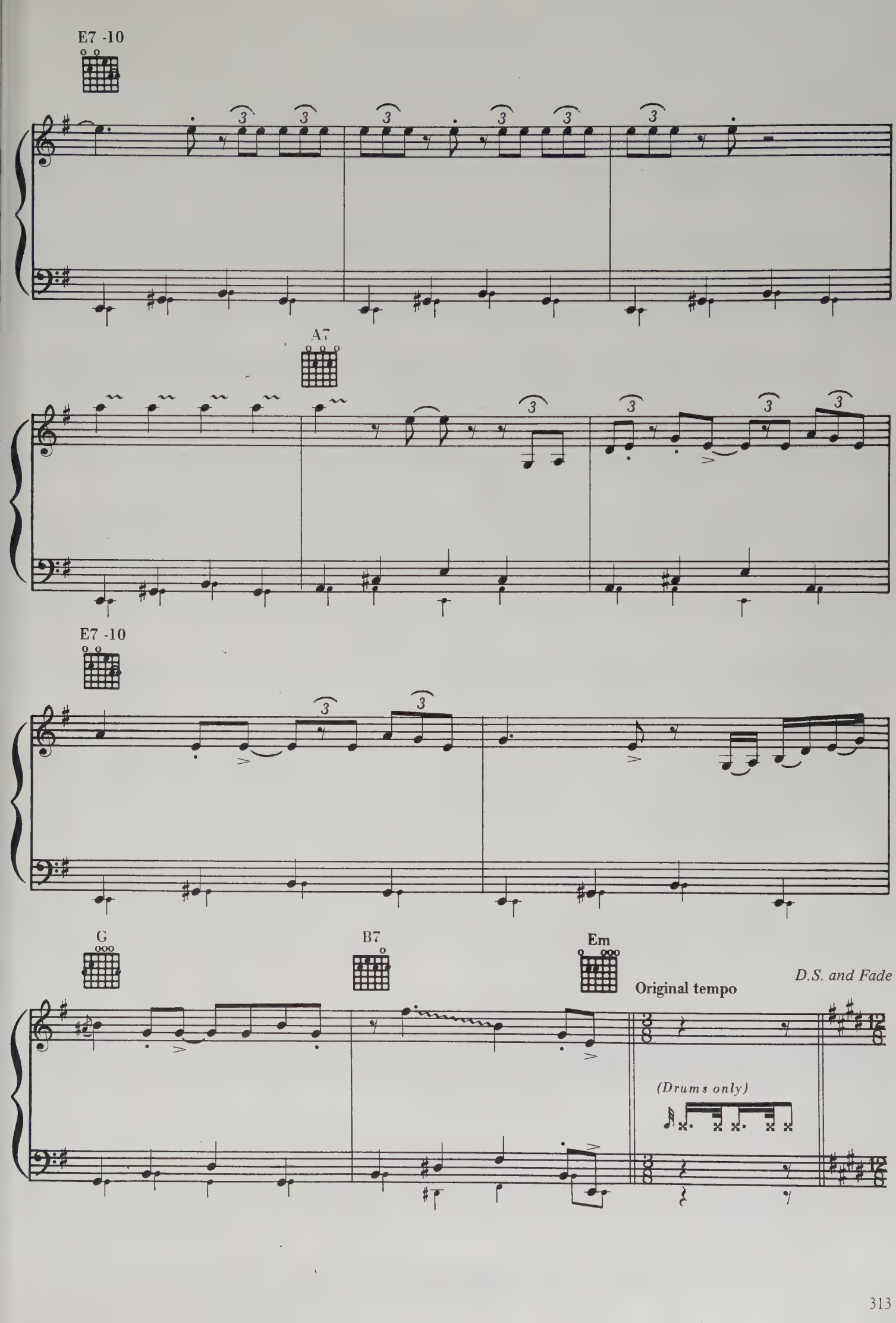

2.
E
E
(no harmony)
why.
(1.) My moth-er was of the sky, my fa-ther was of the earth; But
(2.) ea - gle picks my eye, the worm he licks my bones; I
A7
4
I am of the u - ni-verse, and you know what that's worth. — I'm lone - ly, — wan-na
feel so su - i - ci-dal, just like Dy-lan's Mis-ter Jones. — I'm lone - ly, — wan-na
E7-10
G
die. — If I ain't dead al - read-y, —
B
7fr
E7
B
7fr
(Woo) girl, you know the rea - son why.
2. The
3. The

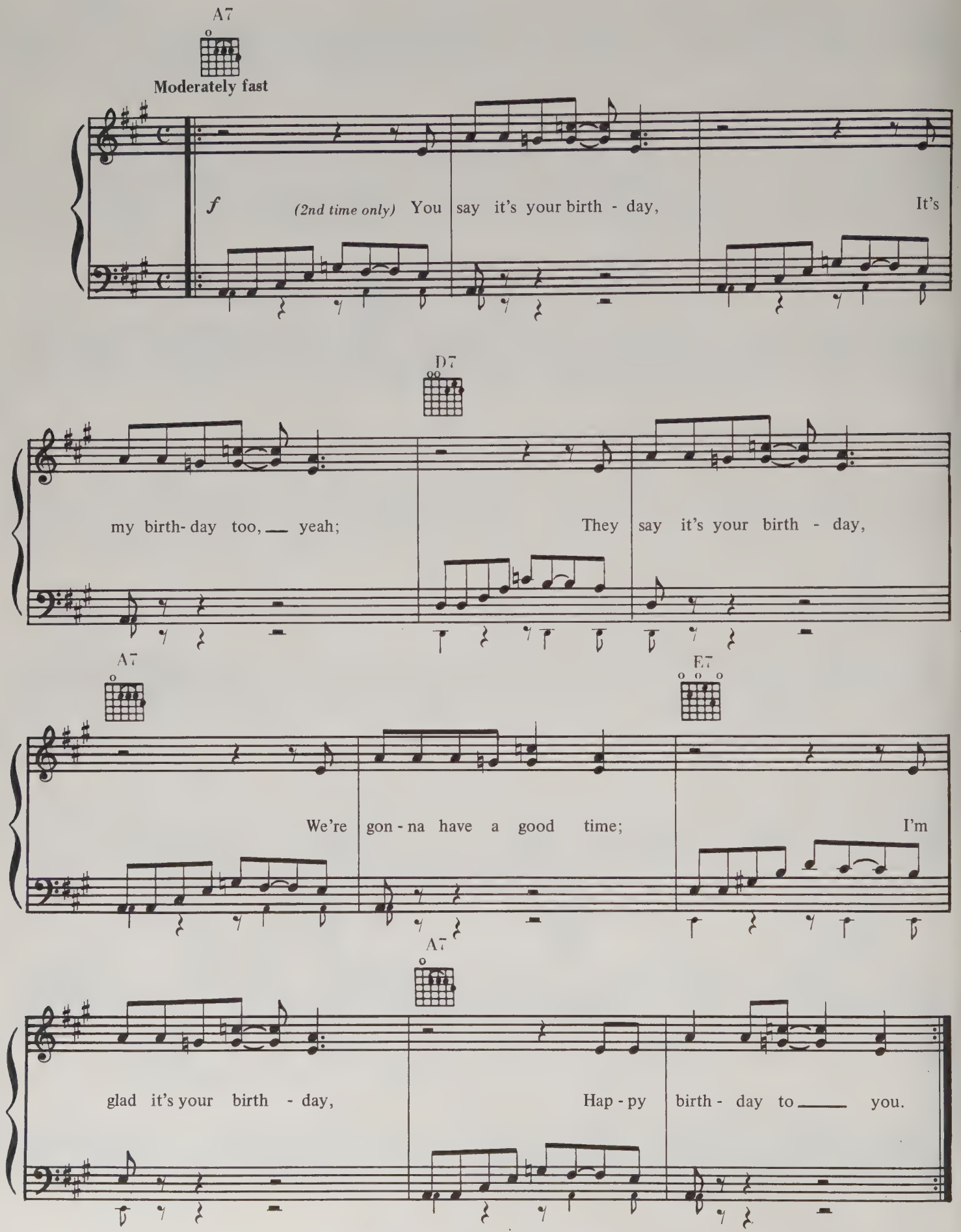
E
(no harmony)
Double tempo [four quarter note feel]
(3.) Black cloud crossed my mind, blue mist round my soul, Feel so su - i - ci - dal, e-ven
A7
hate my rock and roll. Wan-na die, yeah, wan- na
Em
G
die; If I ain't dead al - read- y,
B
7fr
Em
E
B7
(Woo) girl, you know the rea - son why.


E7 -10
(Solo)
A7
E7 -10
G
B7
E7 -10
B7
(Drums)


E7 -10
A7
E7 -10
G
B7
Em
Original tempo
D.S. and Fade
(Drums only)

Birthday

By JOHN LENNON and PAUL McCARTNEY


A7
Moderately fast
f
(2nd time only) You say it's your birth - day, It's
D7
my birth- day too, yeah; They say it's your birth - day,
A7
E7
We're gon - na have a good time; I'm
A7
glad it's your birth - day, Hap - py birth - day to you.

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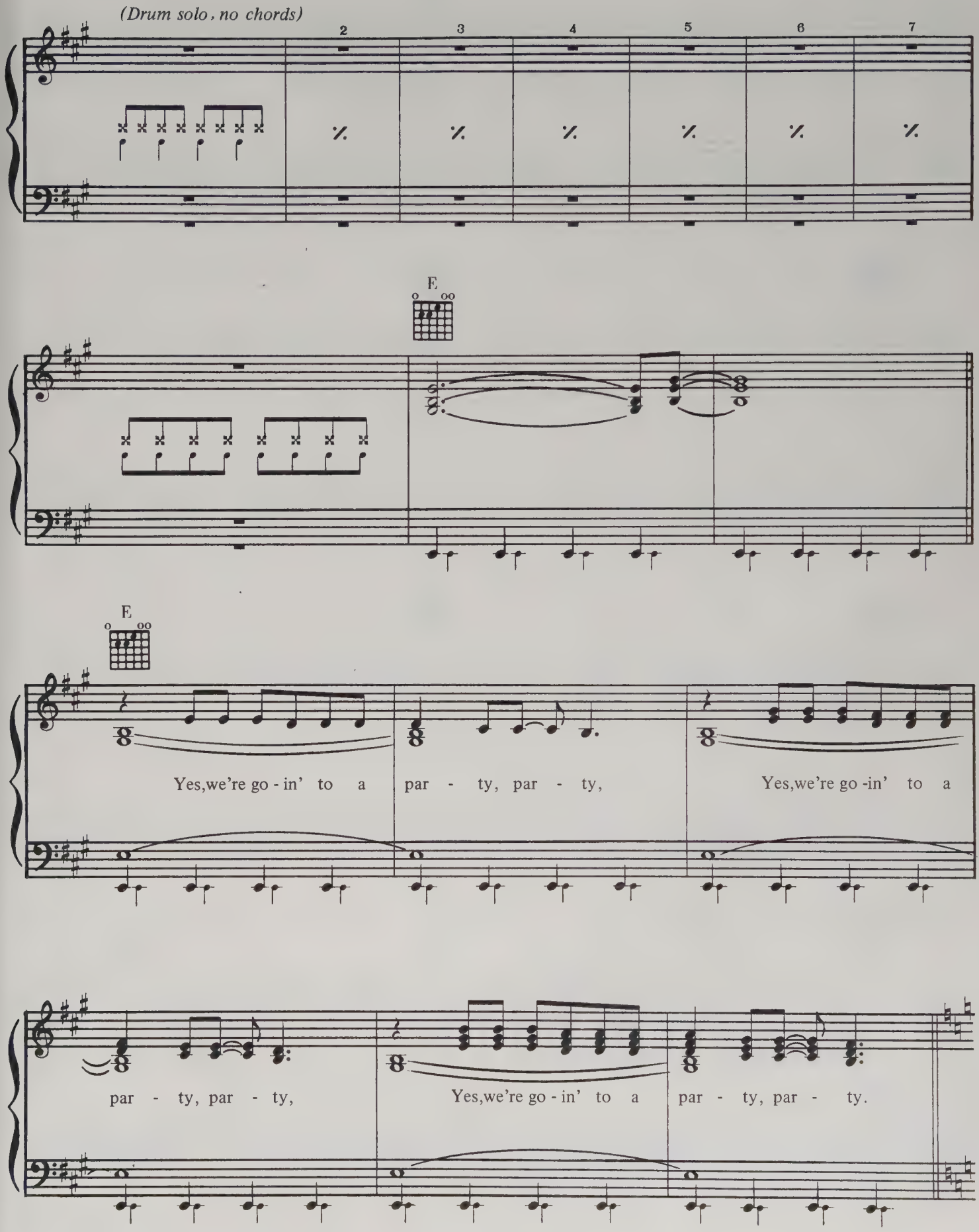
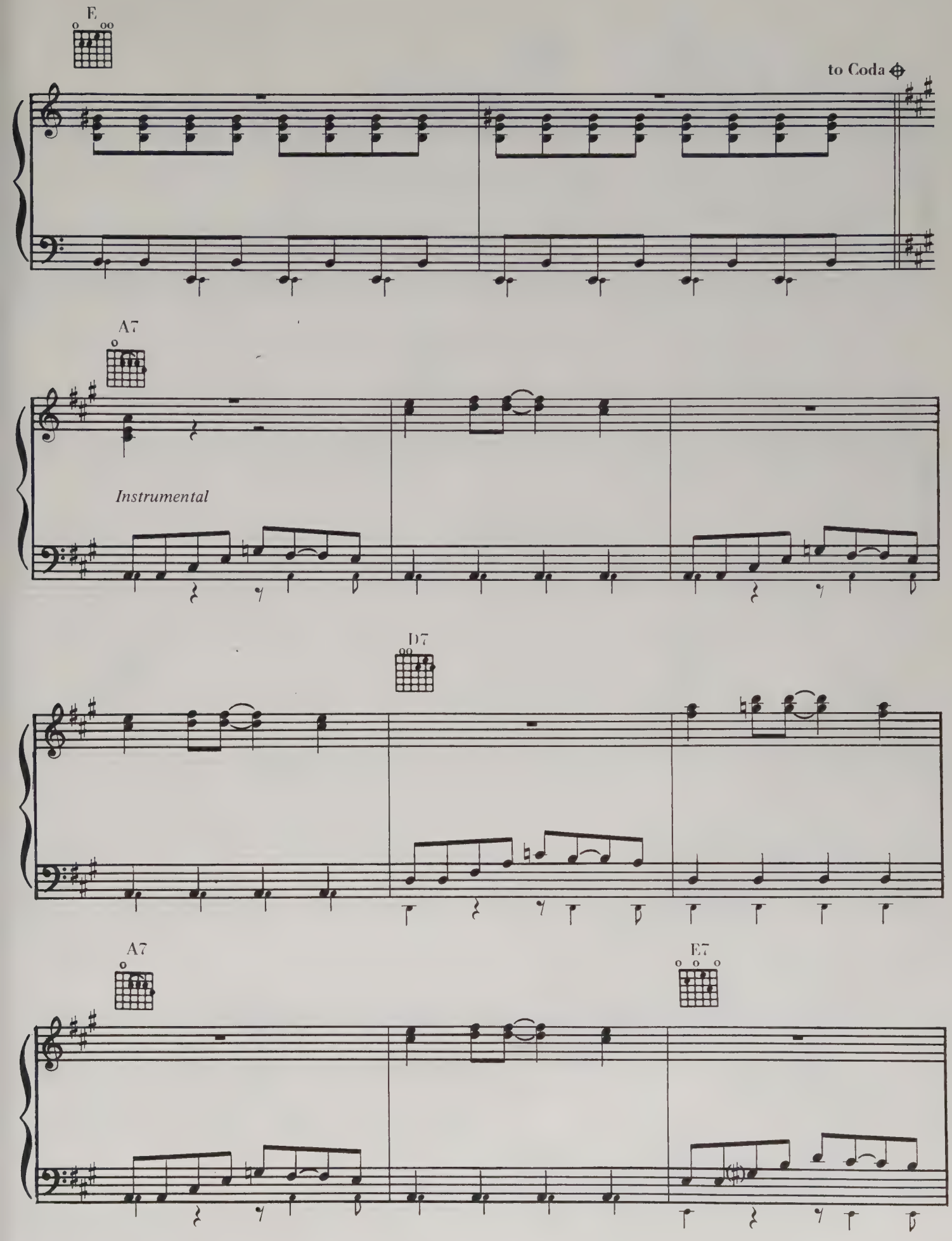
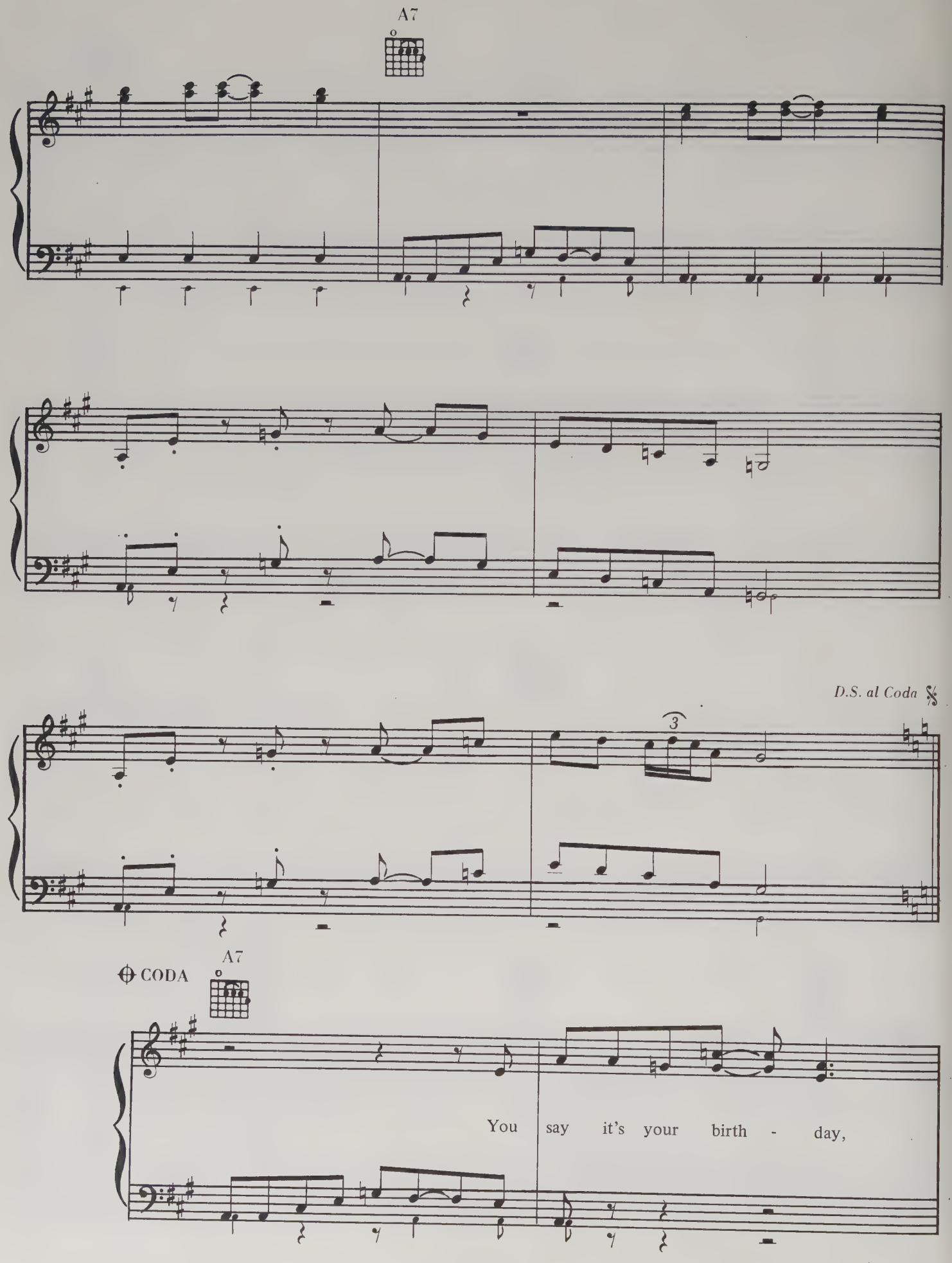
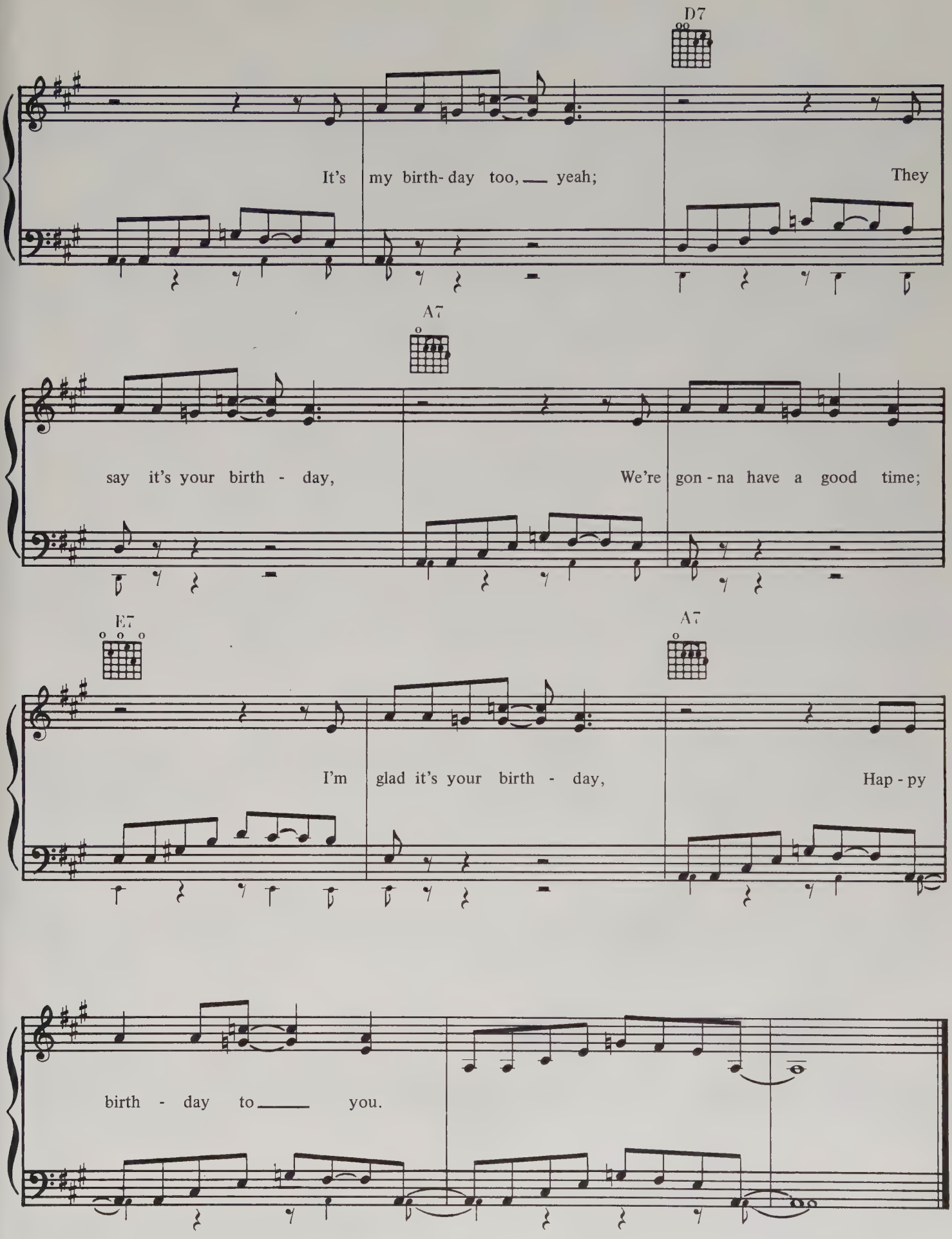

(Drum solo, no chords)
2
3
4
5
6
7
E
E
Yes,we're go - in' to a par - ty, par - ty,
Yes,we're go -in' to a
par - ty, par - ty,
Yes,we're go - in' to a par - ty, par - ty.

C
G
I would like you to dance,
C
G
(Birth - day) Take a cha - cha - cha - chance,
C
G
(Birth - day) I would like you to dance,
C
G
(Birth - day) Dance!

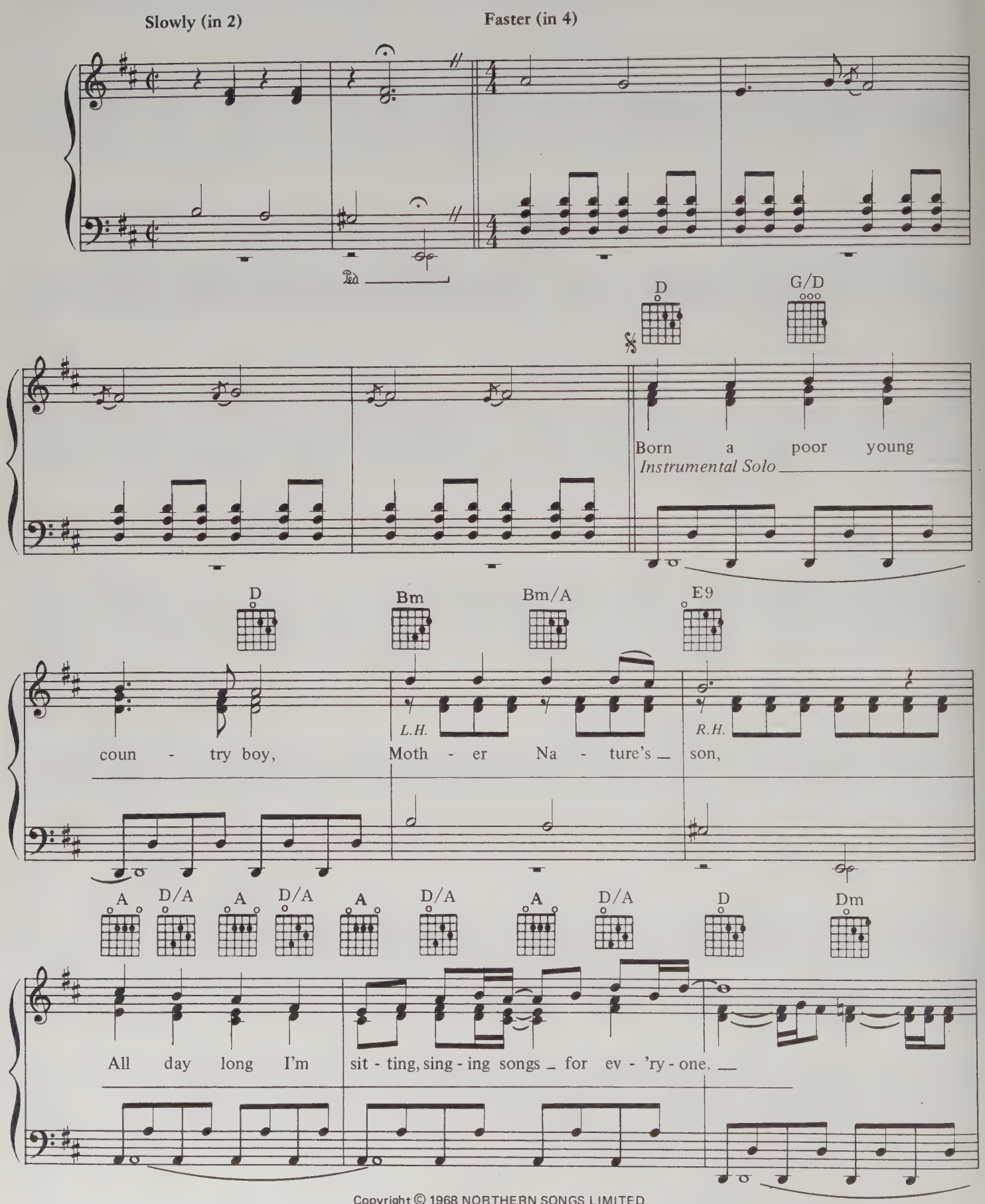

E
to Coda
A7
Instrumental
D7
A7
E7


A7
D.S. al Coda
3
CODA
A7
You say it's your birth - day,


D7
It's my birth-day too, yeah; They
A7
say it's your birth - day, We're gon - na have a good time;
E7
A7
I'm glad it's your birth - day, Hap - py
birth - day to you.

Mother Nature's Son

By JOHN LENNON and PAUL McCARTNEY



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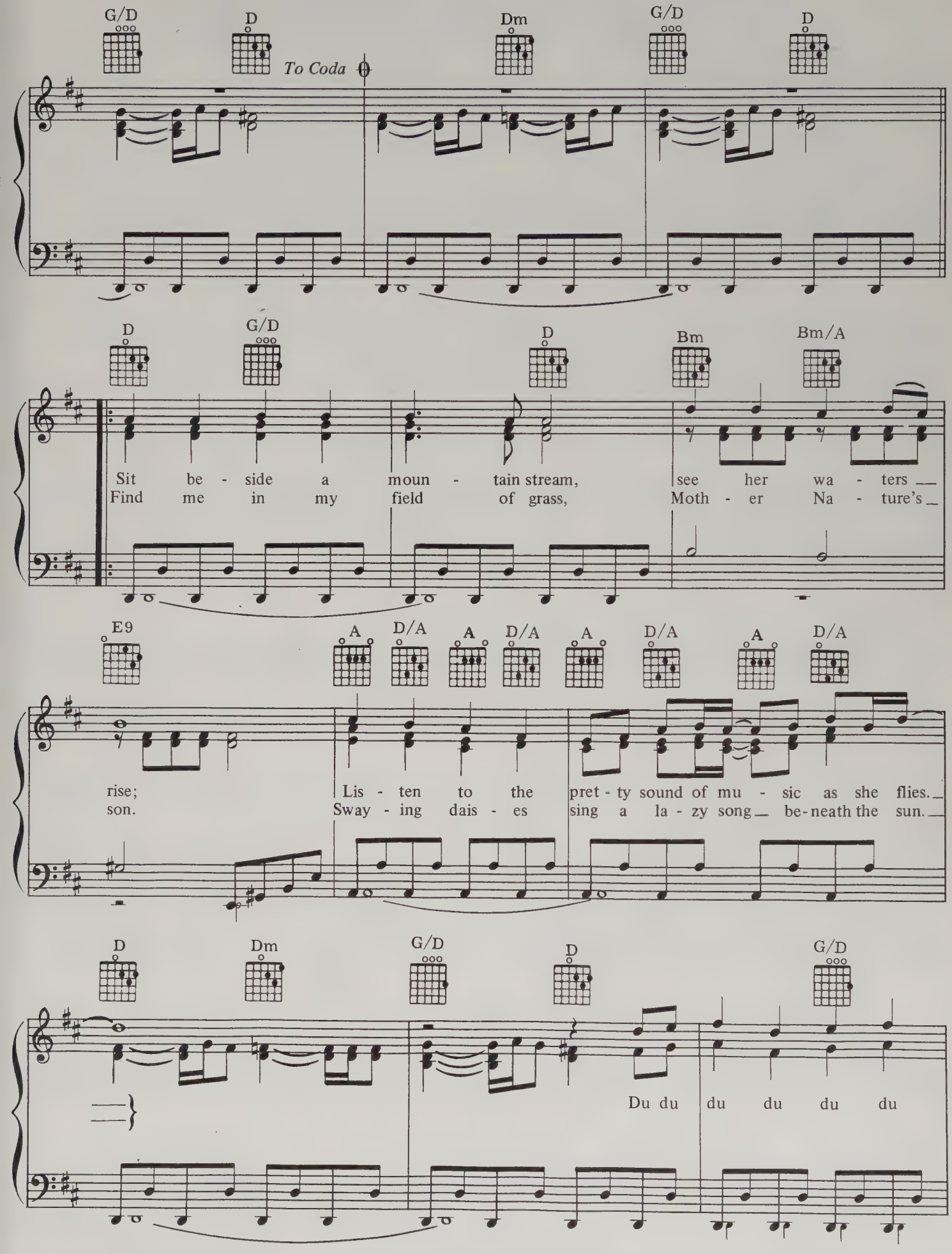
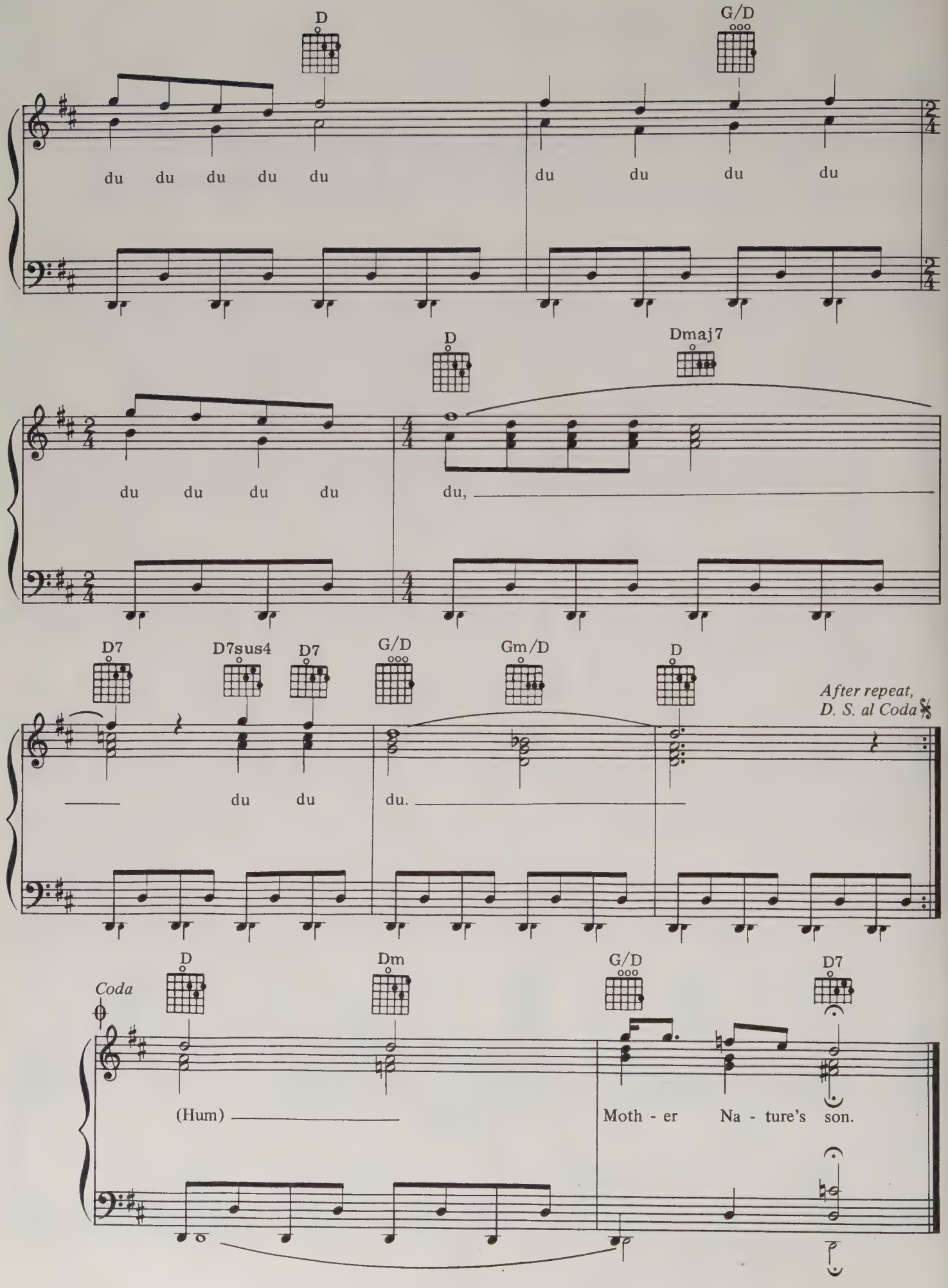
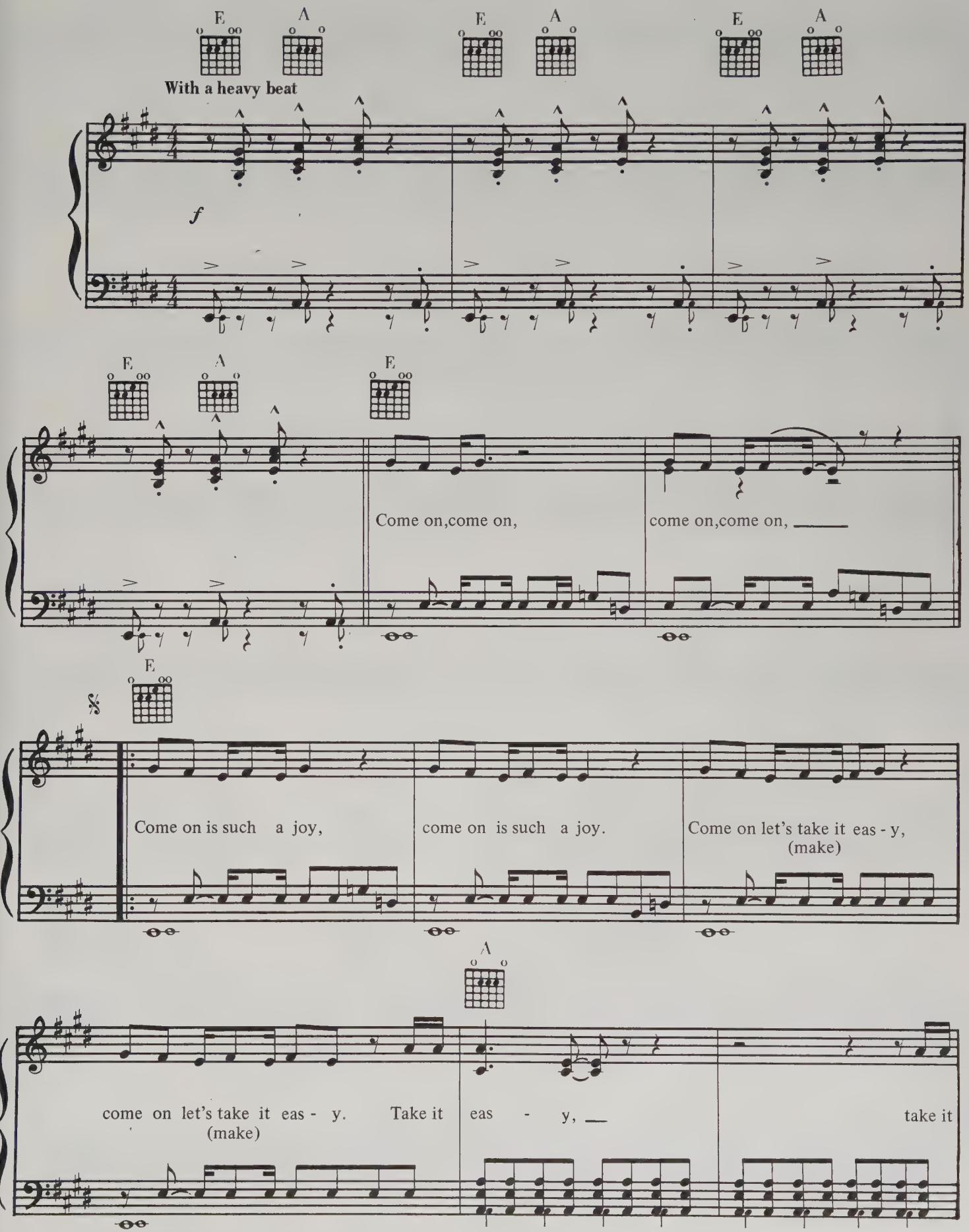

G/D
D
To Coda
Dm
G/D
D
D
G/D
D
Bm
Bm/A
Sit be - side a moun - tain stream, see her wa - ters
Find me in my field of grass, Moth - er Na - ture's
E9
A
D/A
A
D/A
A
D/A
A
D/A
rise; Lis - ten to the pret - ty sound of mu - sic as she flies.
son. Sway - ing dais - es sing a la - zy song be-neath the sun.
D
Dm
G/D
D
G/D
Du du du du du du


D
G/D
du du du du du
du du du du
D
Dmaj7
du du du du
du,
D7
D7sus4
D7
G/D
Gm/D
D
After repeat,
D. S. al Coda
du du
du.
Coda
D
Dm
G/D
D7
(Hum)
Moth - er Na - ture's son.

Everybody's Got Something To Hide Except Me And My Monkey

By JOHN LENNON and PAUL McCARTNEY



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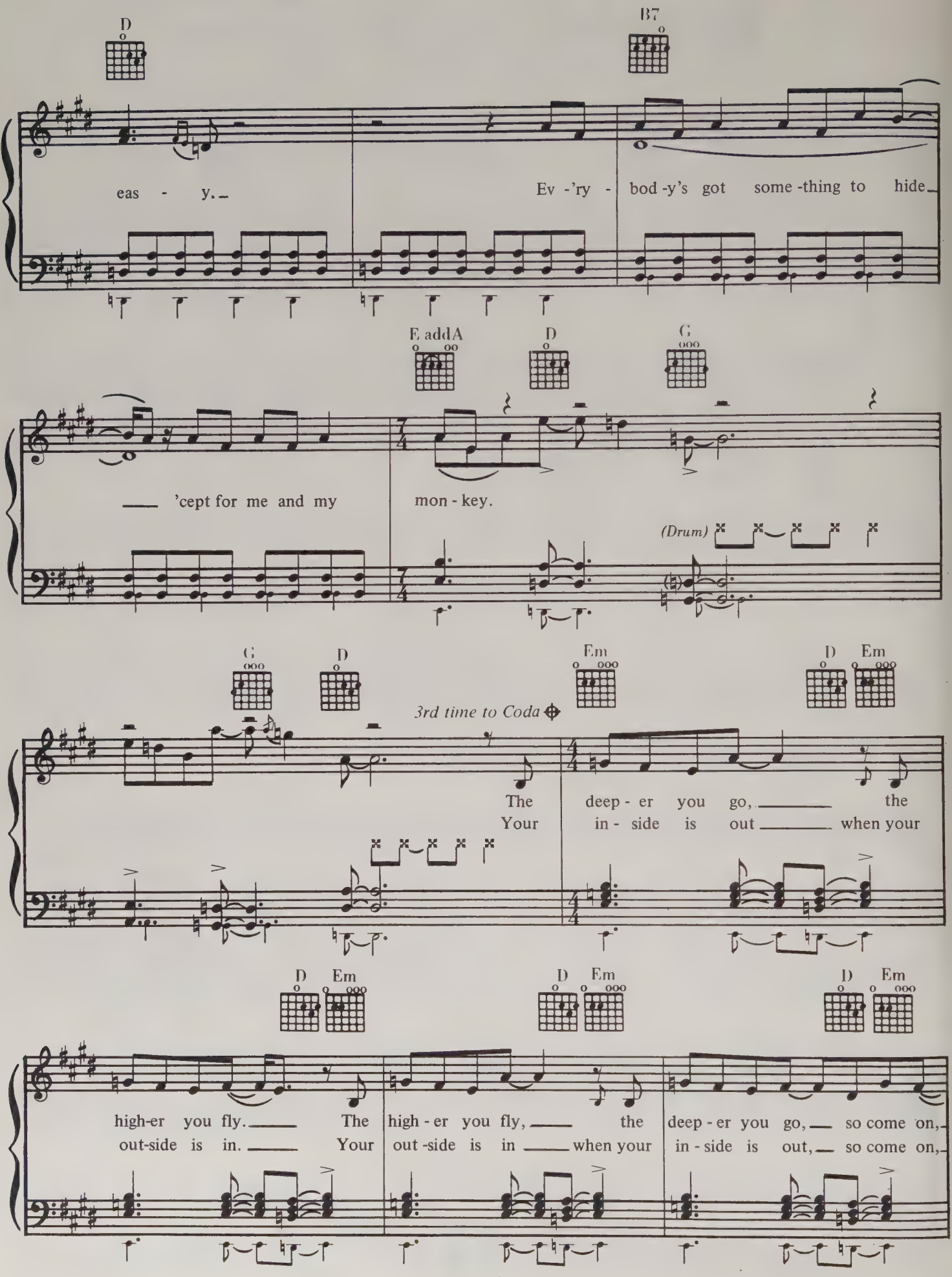
D
B7
eas - y.
Ev -'ry - bod -y's got some -thing to hide
E addA
D
G
'cept for me and my
mon - key.
(Drum)
G
D
Em
D
Em
3rd time to Coda
The
Your
deep - er you go,
in - side is out
the
when your
D
Em
D
Em
D
Em
high-er you fly.
out-side is in.
The
Your
high - er you fly,
out -side is in
the
when your
deep - er you go,
in - side is out,
so come on,
so come on,

E
1.
2.
D.S. al Coda
come
come
on.
on.
CODA
E
N.C
E
(Voices clamoring: Come on, come on, ...(etc.)
(Triangle)
D
E
Repeat and Fade
3

Sexy Sadie

By JOHN LENNON and PAUL McCARTNEY

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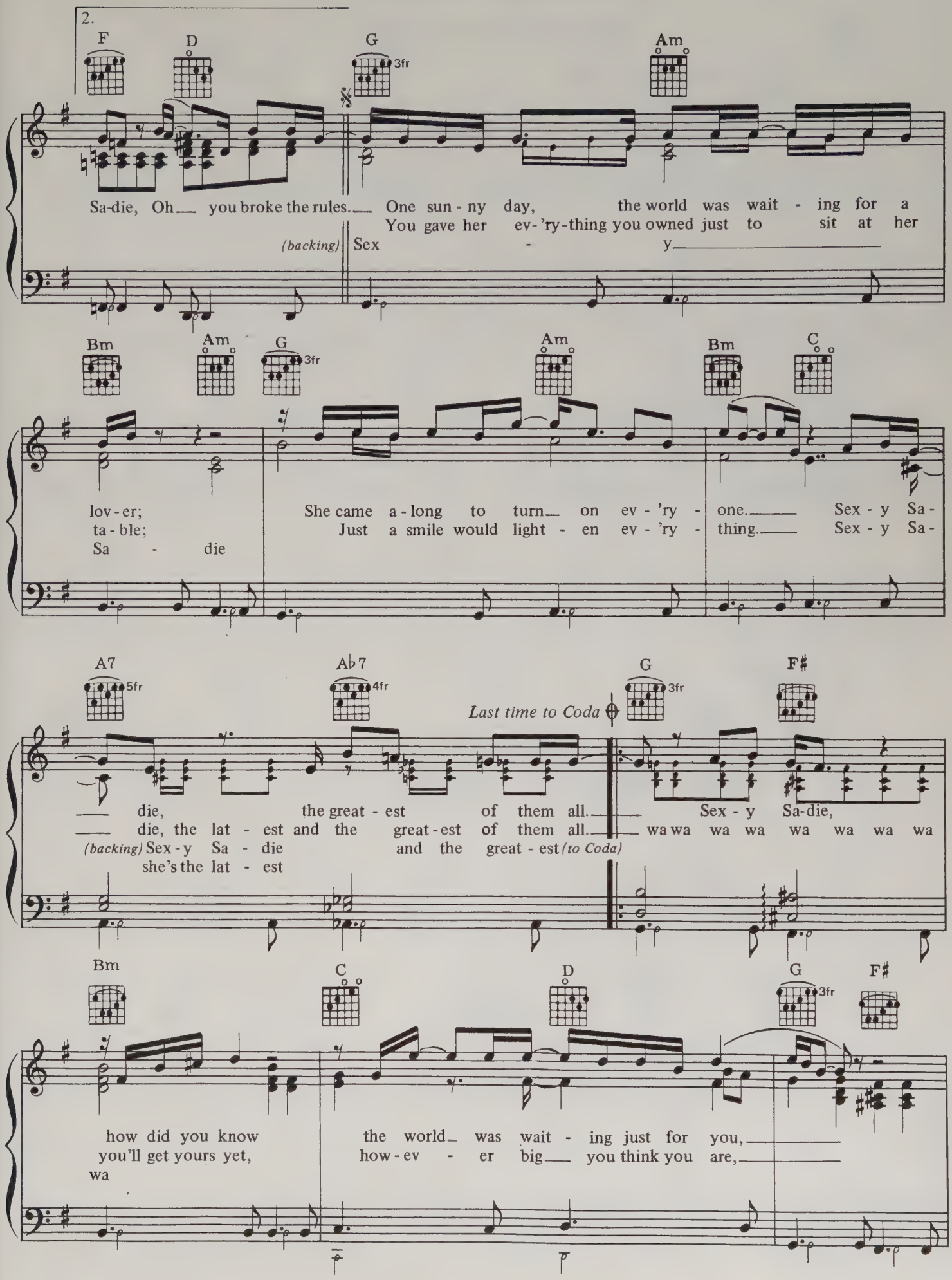
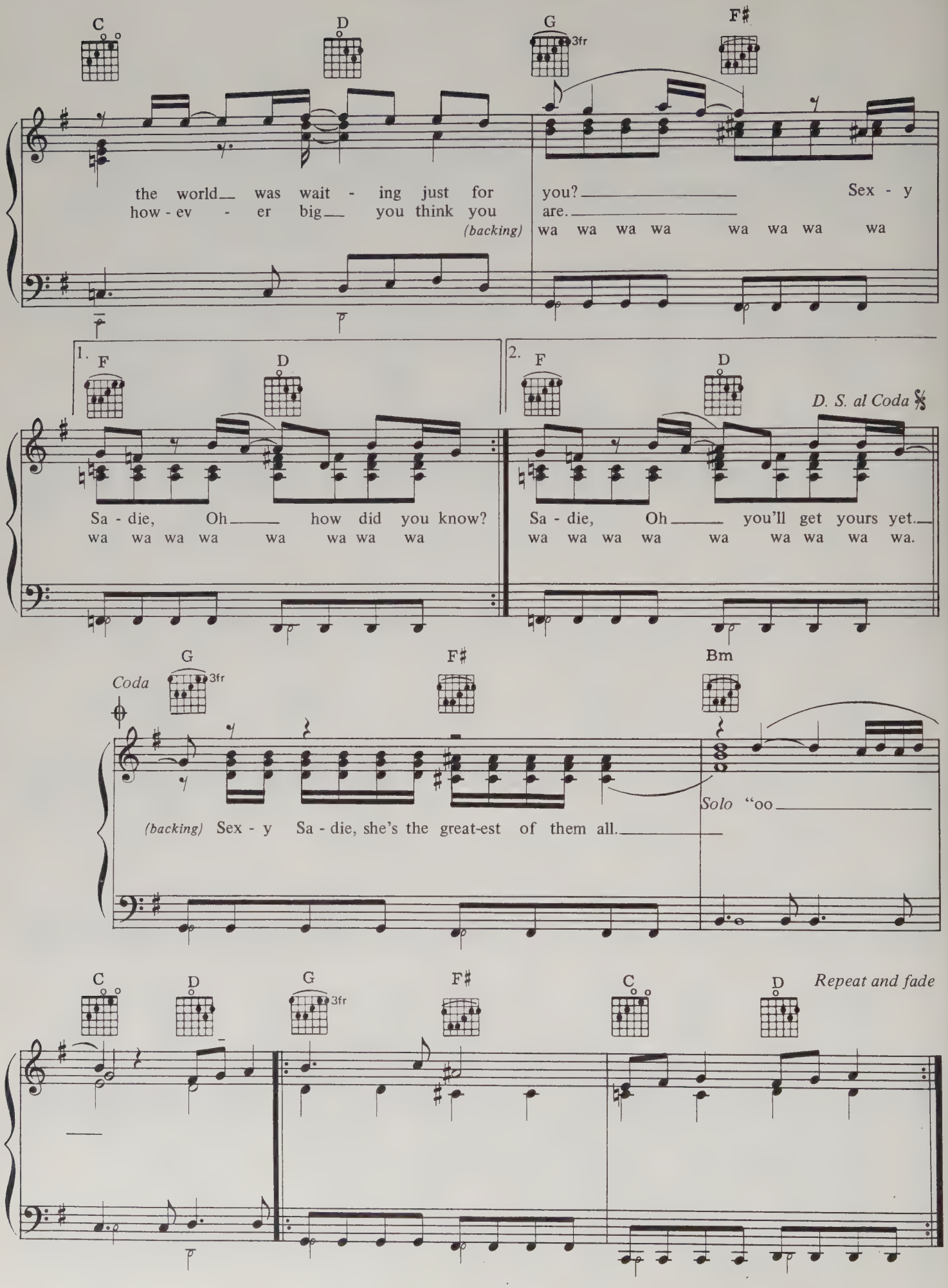

2.
F
D
G
3fr
Am
Sa-die, Oh you broke the rules. One sun - ny day, the world was wait - ing for a
You gave her ev- 'ry-thing you owned just to sit at her
(backing) Sex - y
Bm
Am
G
3fr
Am
Bm
C
lov - er;
ta - ble;
Sa - die
She came a - long to turn on ev - 'ry - one. Sex - y Sa -
Just a smile would light - en ev - 'ry - thing. Sex - y Sa -
A7
5fr
Ab7
4fr
G
3fr
F♯
Last time to Coda
die, the great - est of them all. Sex - y Sa-die,
die, the lat - est and the great - est of them all. wa wa wa wa wa wa wa wa
(backing) Sex - y Sa - die and the great - est (to Coda)
she's the lat - est
Bm
C
D
G
3fr
F♯
how did you know the world was wait - ing just for you,
you'll get yours yet, how - ev - er big you think you are,
wa


C
D
G
3fr
F♯
the world was wait - ing just for you? Sex - y
how - ev - er big you think you are.
(backing) wa wa wa wa wa wa wa wa
1.
F
D
2.
F
D
D. S. al Coda
Sa - die, Oh how did you know?
wa wa wa wa wa wa wa wa
Sa - die, Oh you'll get yours yet.
wa wa wa wa wa wa wa wa wa.
Coda
G
3fr
F♯
Bm
(backing) Sex - y Sa - die, she's the great-est of them all.
Solo "oo
C
D
G
3fr
F♯
C
D
Repeat and fade

Long Long Long

By GEORGE HARRISON

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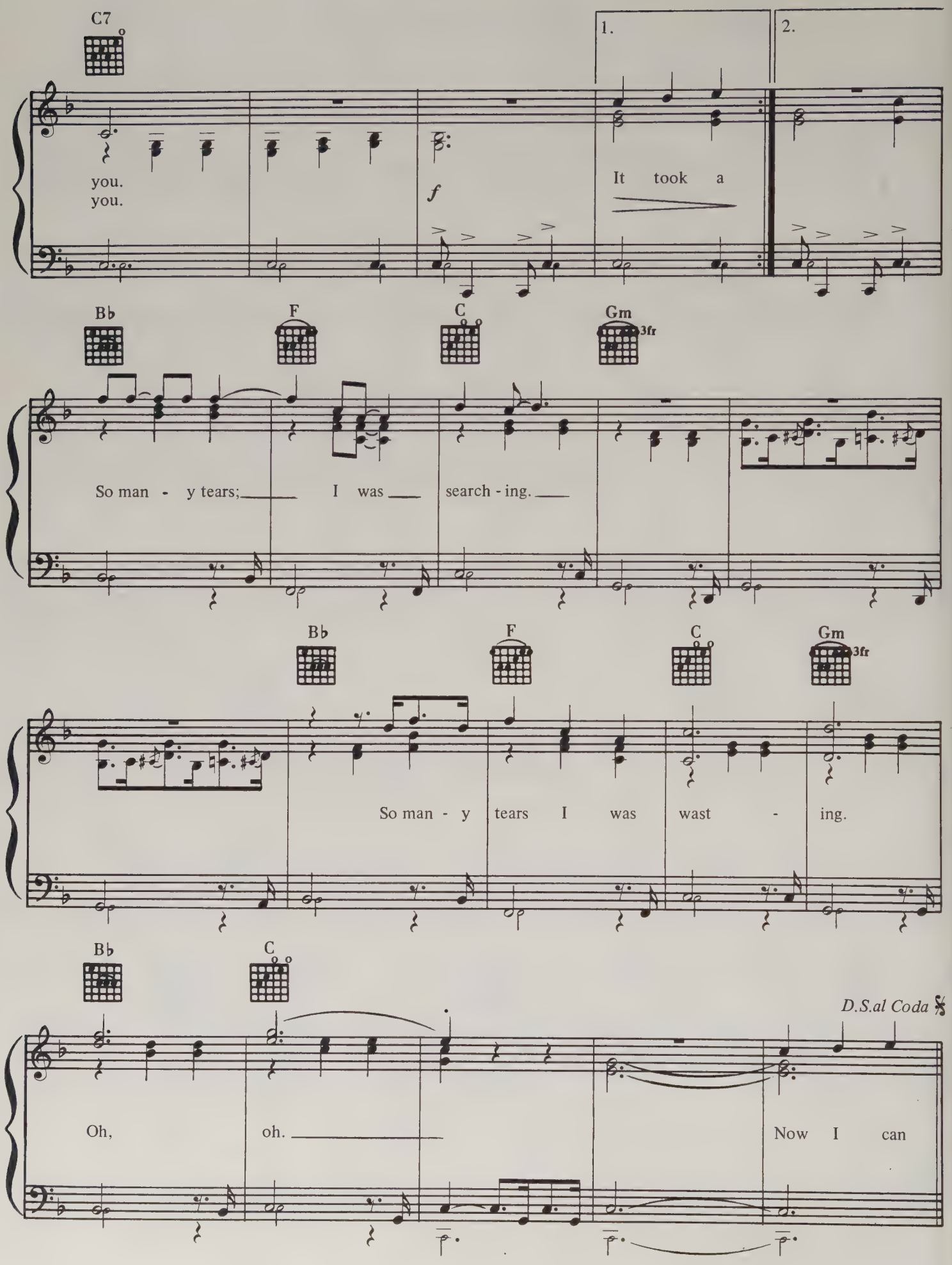
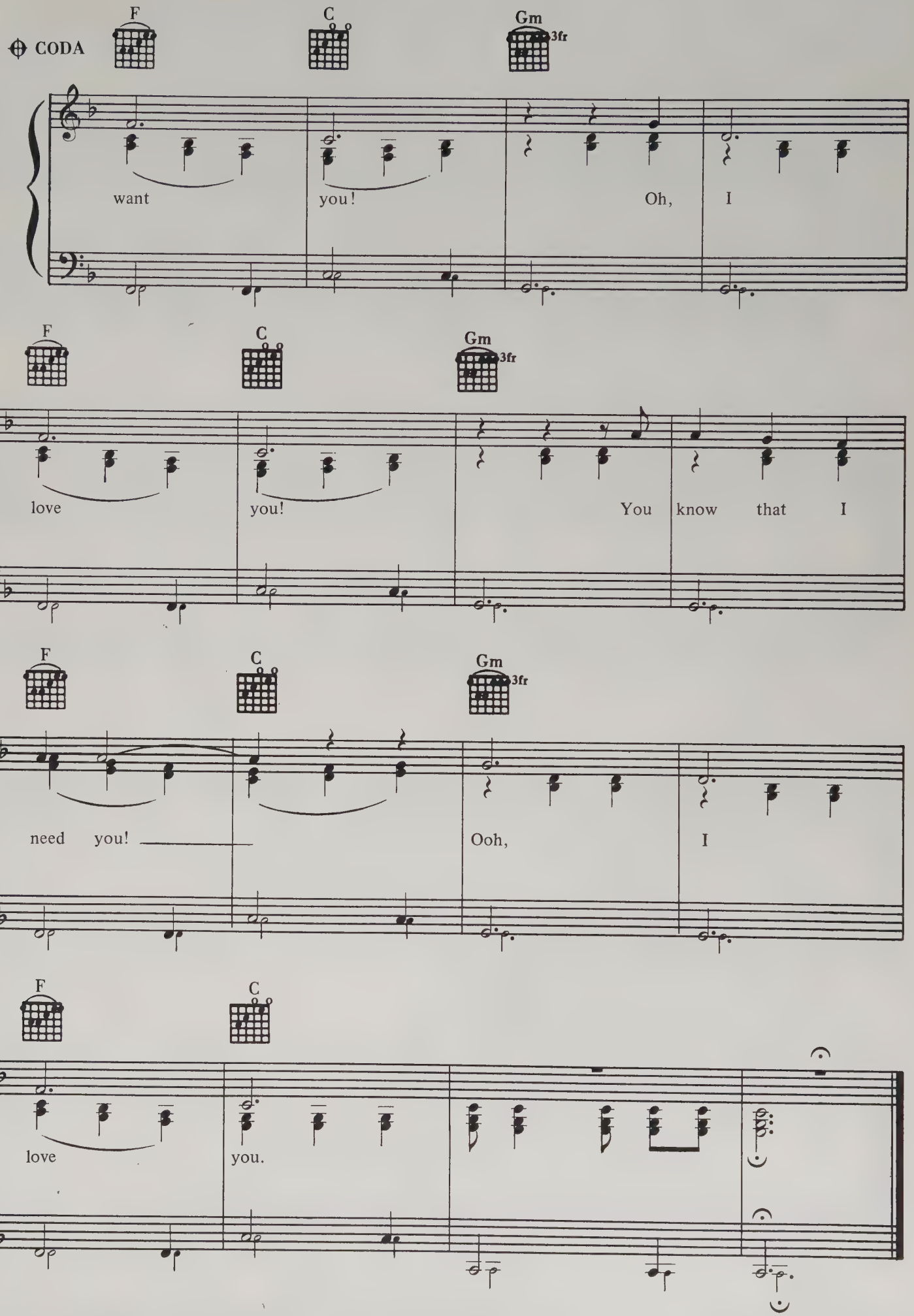
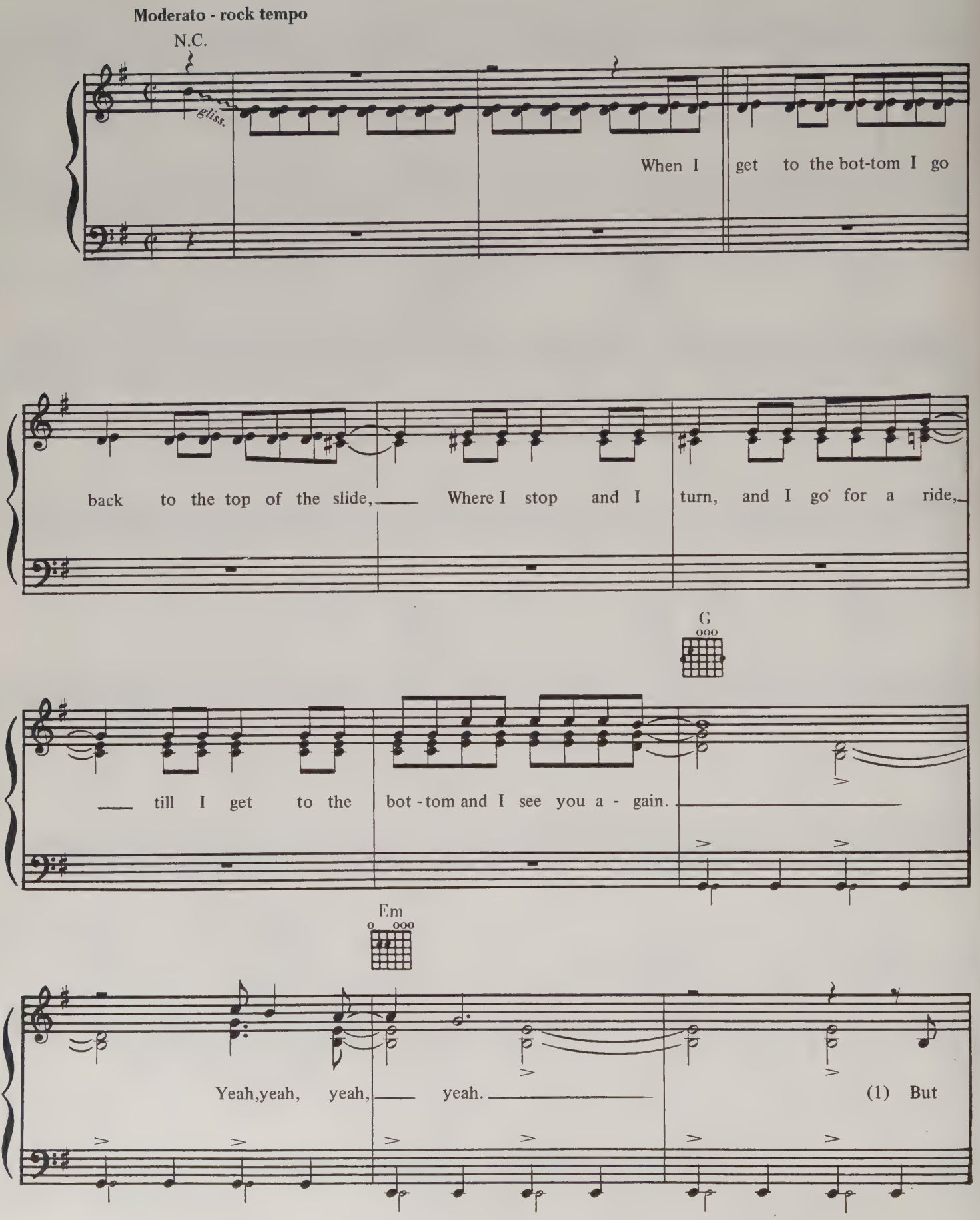

C7
1.
2.
you.
you.
f
It took a
B♭
F
C
Gm
3fr
So man - y tears; I was search - ing.
B♭
F
C
Gm
3fr
So man - y tears I was wast - ing.
B♭
C
D.S.al Coda
Oh, oh.
Now I can


CODA
F
C
Gm
3fr
want you! Oh, I
love you! You know that I
need you! Ooh, I
love you.

Helter Skelter

By JOHN LENNON and PAUL McCARTNEY


Moderato - rock tempo
N.C.
gliss.
When I get to the bot-tom I go
back to the top of the slide, Where I stop and I turn, and I go for a ride,
G
till I get to the bot - tom and I see you a - gain.
Em
Yeah, yeah, yeah, yeah.
(1) But

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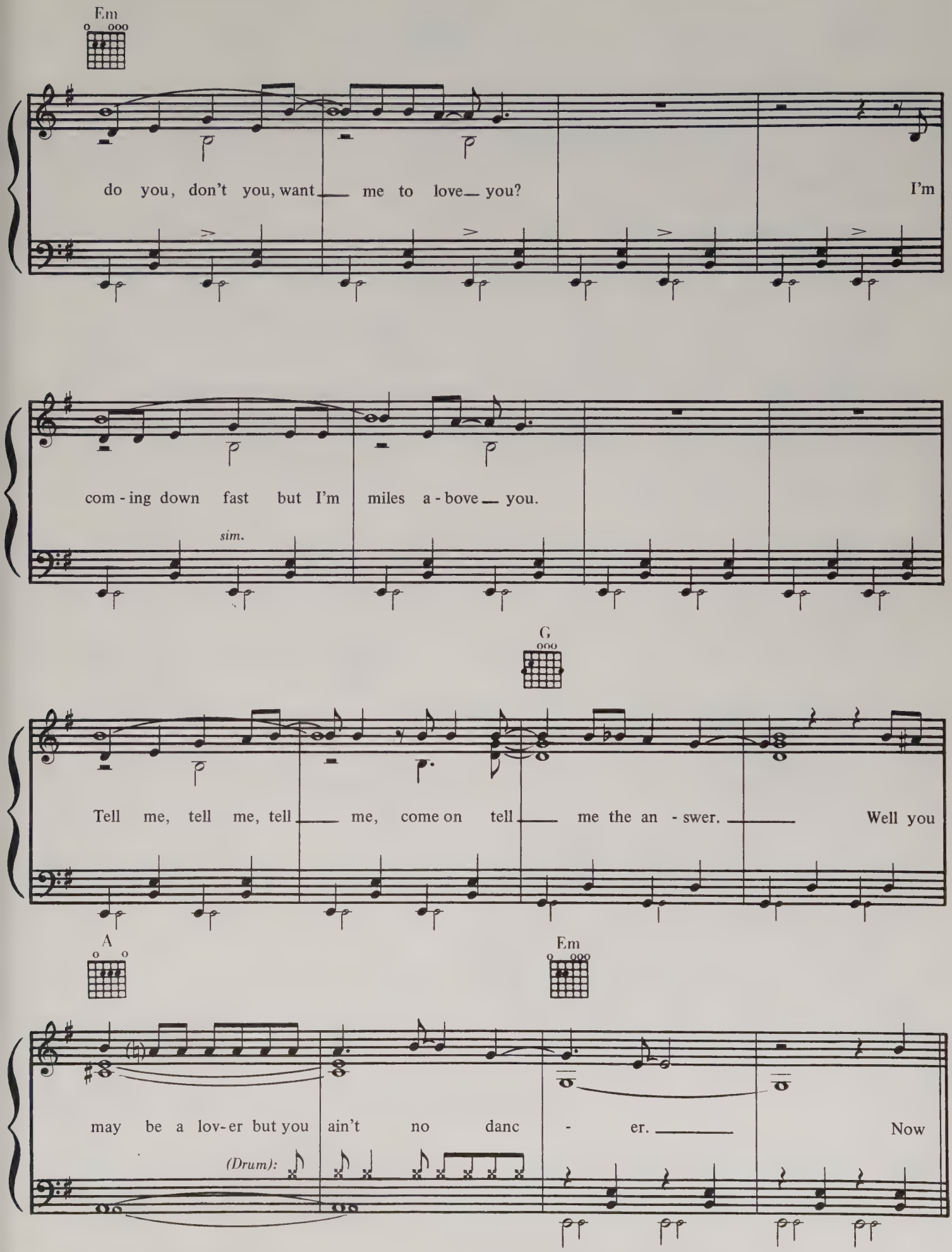
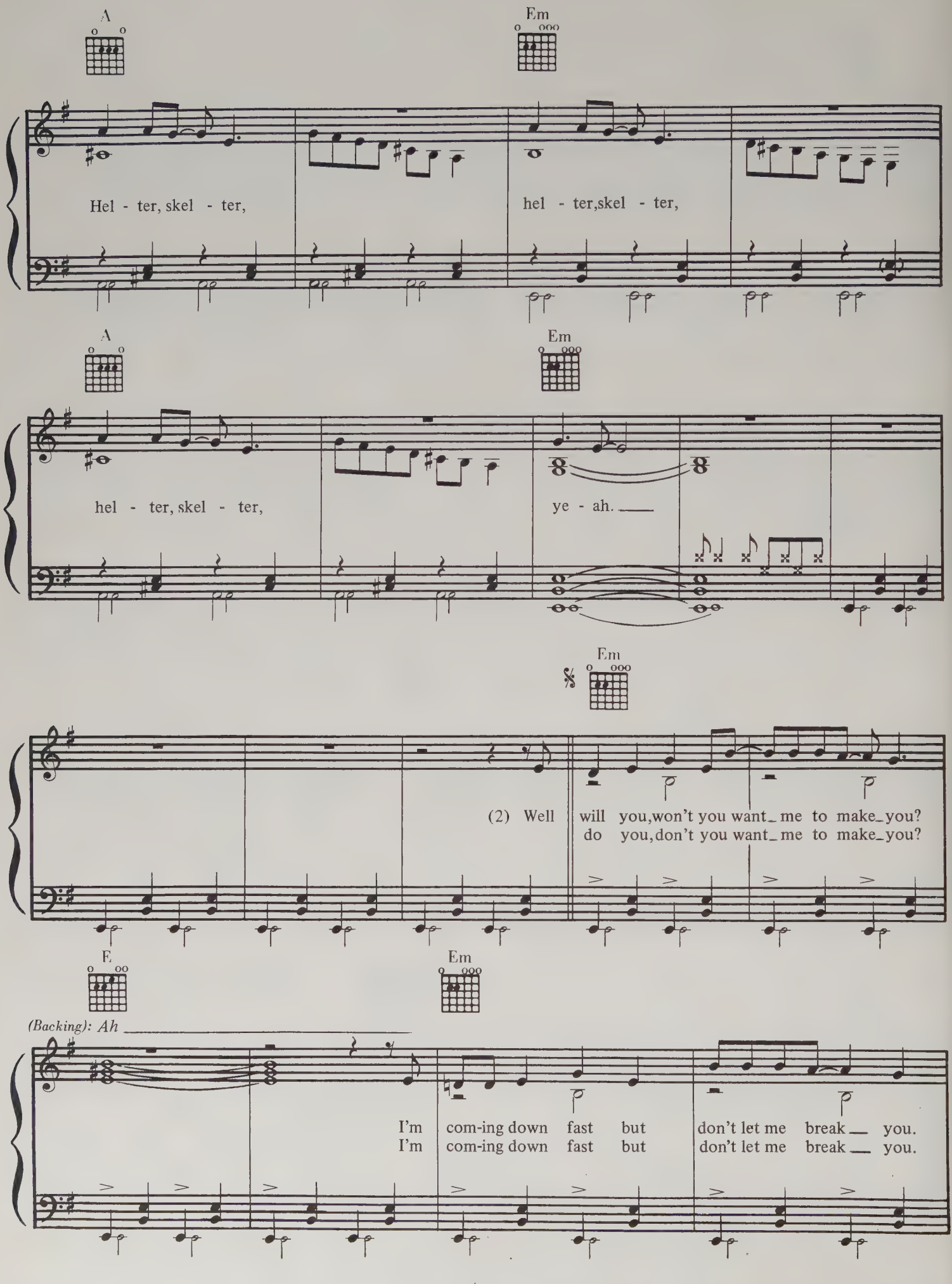
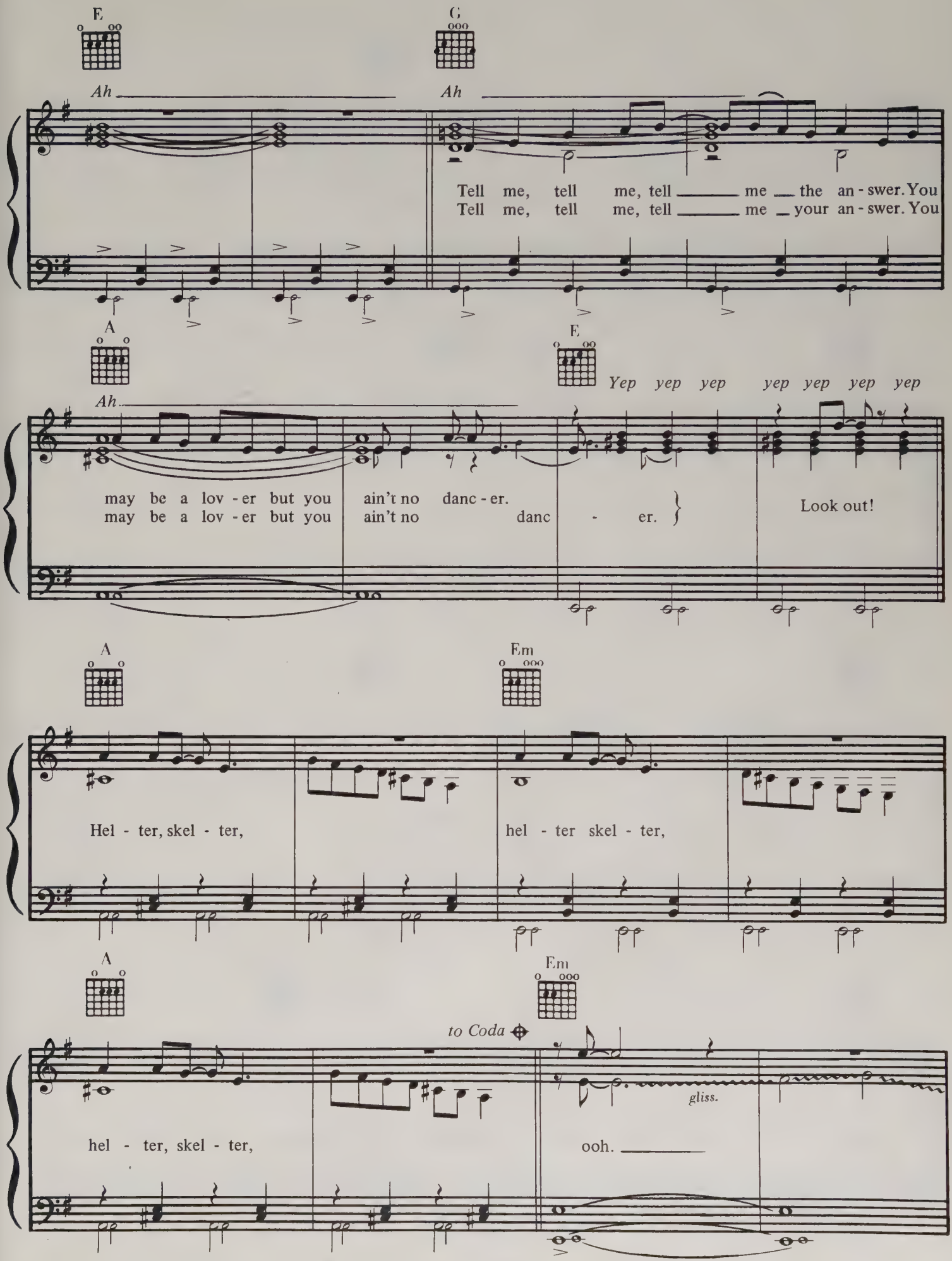

Em
do you, don't you, want me to love you? I'm
com - ing down fast but I'm miles a - bove you.
sim.
G
Tell me, tell me, tell me, come on tell me the an - swer. Well you
A
Em
may be a lov - er but you ain't no danc - er. Now
(Drum):


A
Em
Hel - ter, skel - ter,
hel - ter, skel - ter,
A
Em
hel - ter, skel - ter,
ye - ah.
Em
(2) Well will you, won't you want_ me to make_you?
do you, don't you want_ me to make_you?
E
Em
(Backing): Ah
I'm com-ing down fast but don't let me break you.
I'm com-ing down fast but don't let me break you.

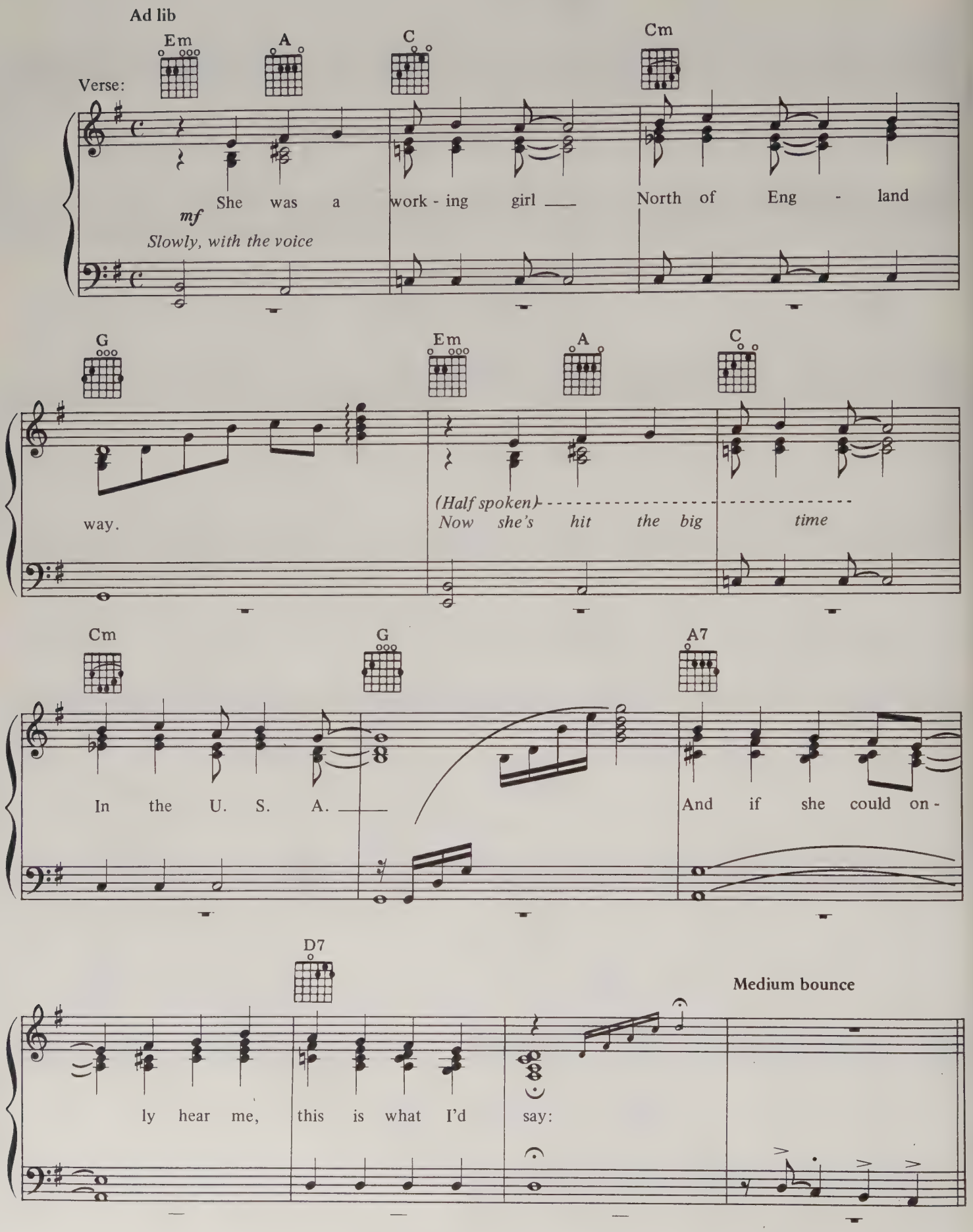

E
G
Ah
Ah
Tell me, tell me, tell ____ me __ the an - swer. You
Tell me, tell me, tell ____ me __ your an - swer. You
A
E
Yep yep yep yep yep yep yep
Ah
may be a lov - er but you ain't no danc - er.
may be a lov - er but you ain't no danc - er.
Look out!
A
Em
Hel - ter, skel - ter,
hel - ter skel - ter,
A
Em
to Coda
gliss.
hel - ter, skel - ter,
ooh. ____

(Shout): Look out!
'cause here I come!
A
Em
(Backing) Ah
Ah
(Solo over backing voices)
A
Em
(Solo voice)
Ah
gliss. down
Ah
When I
Drum:
E7
A/E
get to the bot-tom, I go back to the top of the slide, And I stop and I

** The record continues in long studio fade with effects, out to silence and back again to second fade, ending in pandemonium with final shriek of "I've got blisters on my fingers!"*

Honey Pie

By JOHN LENNON and PAUL McCARTNEY



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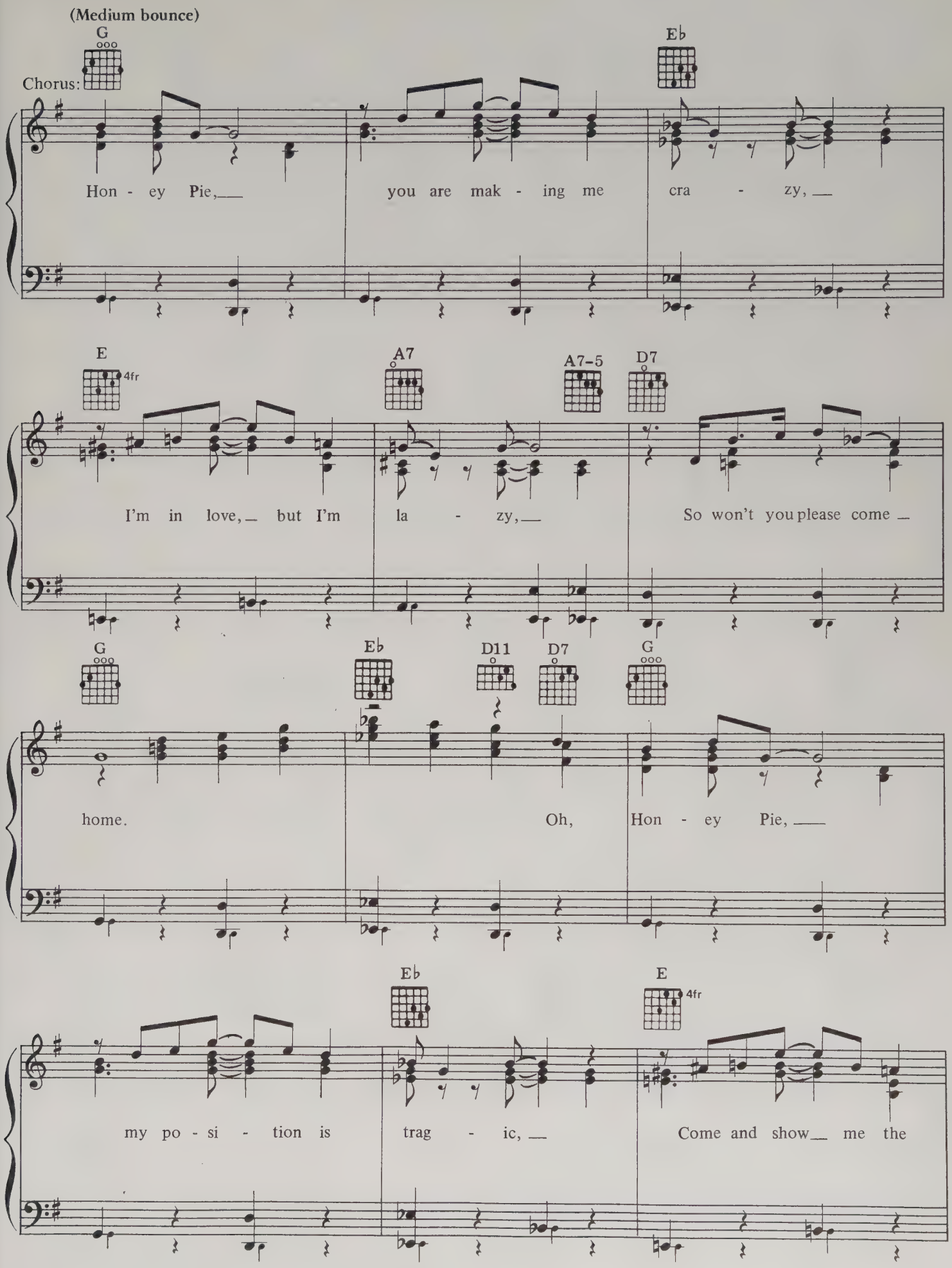
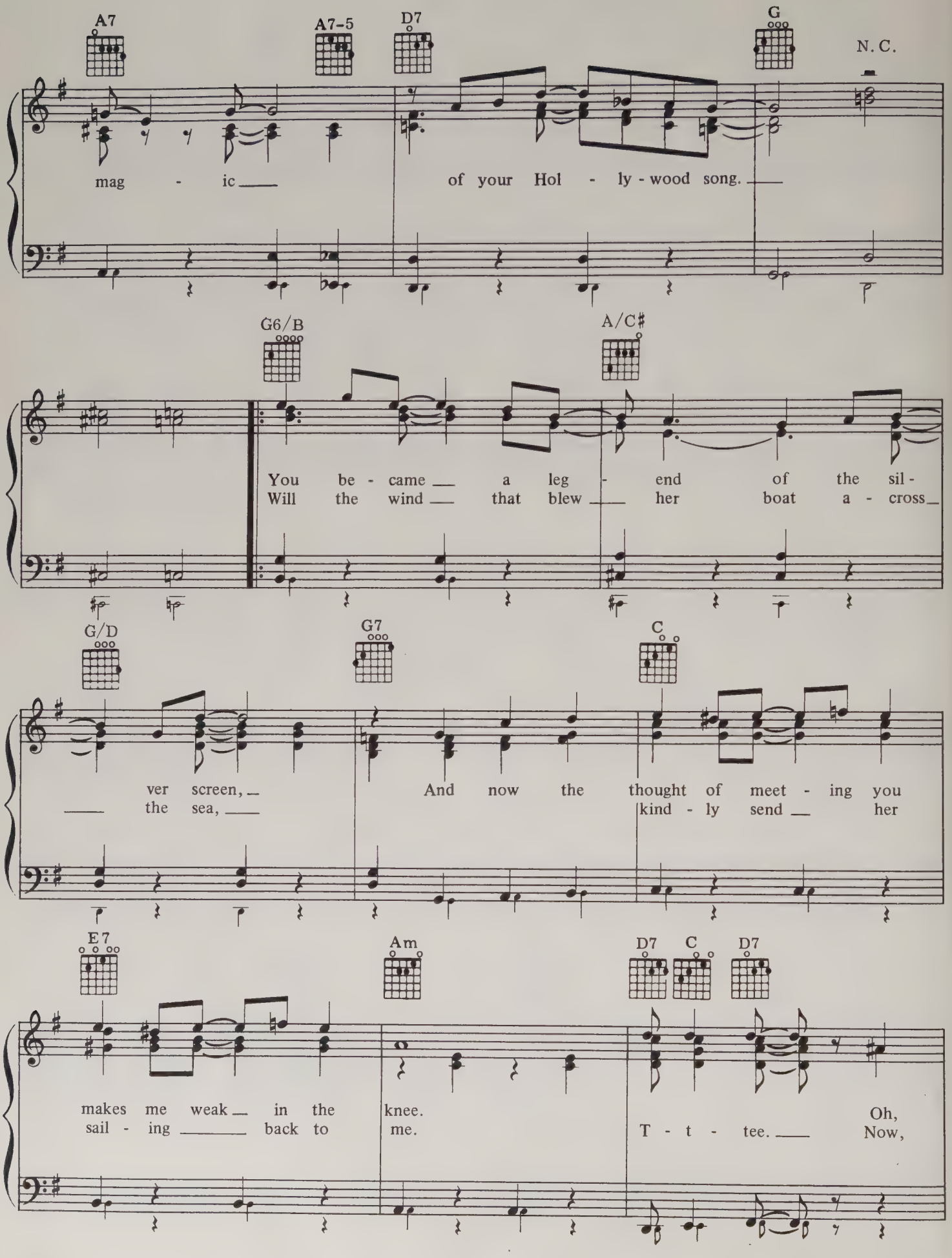
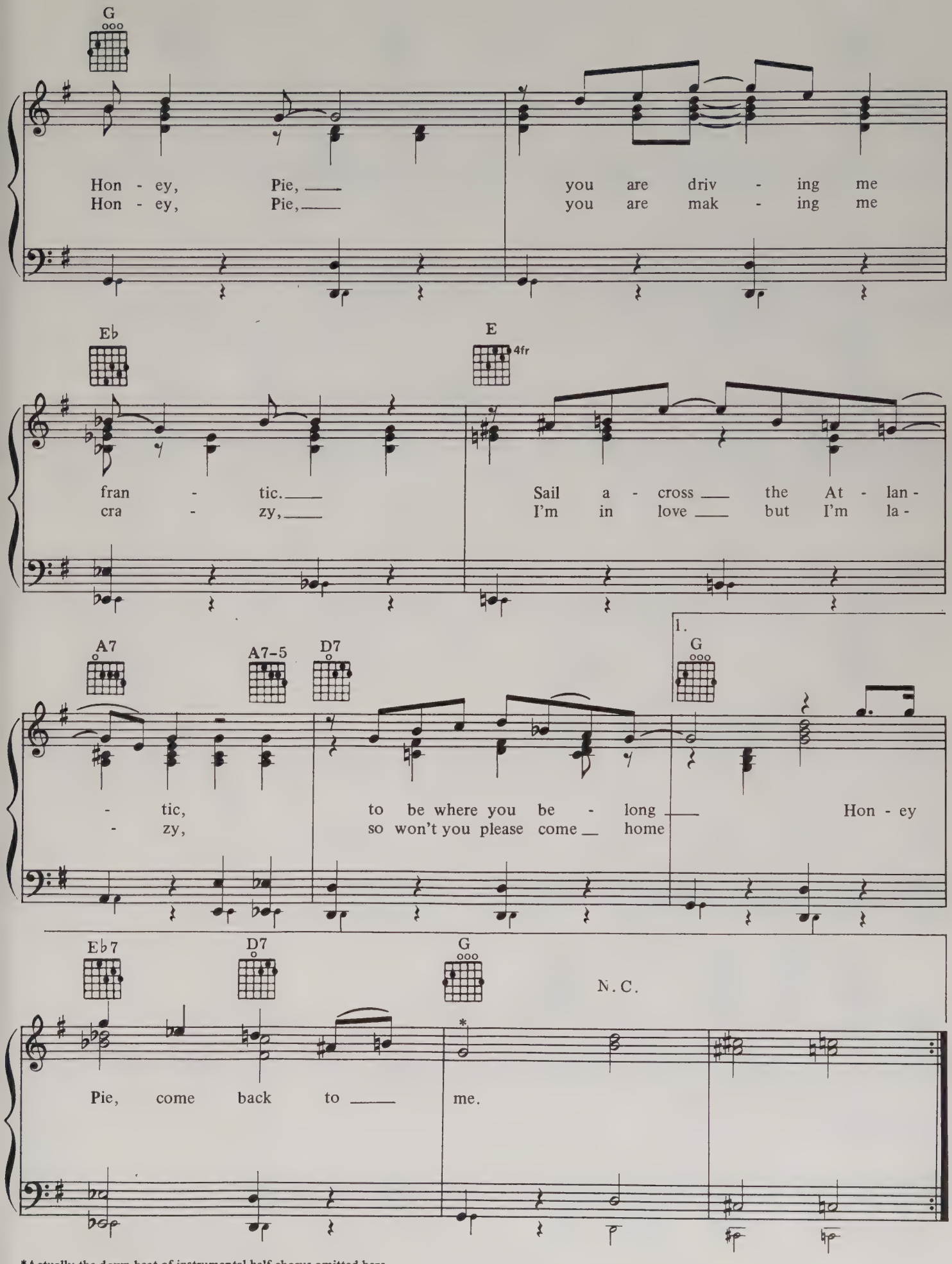
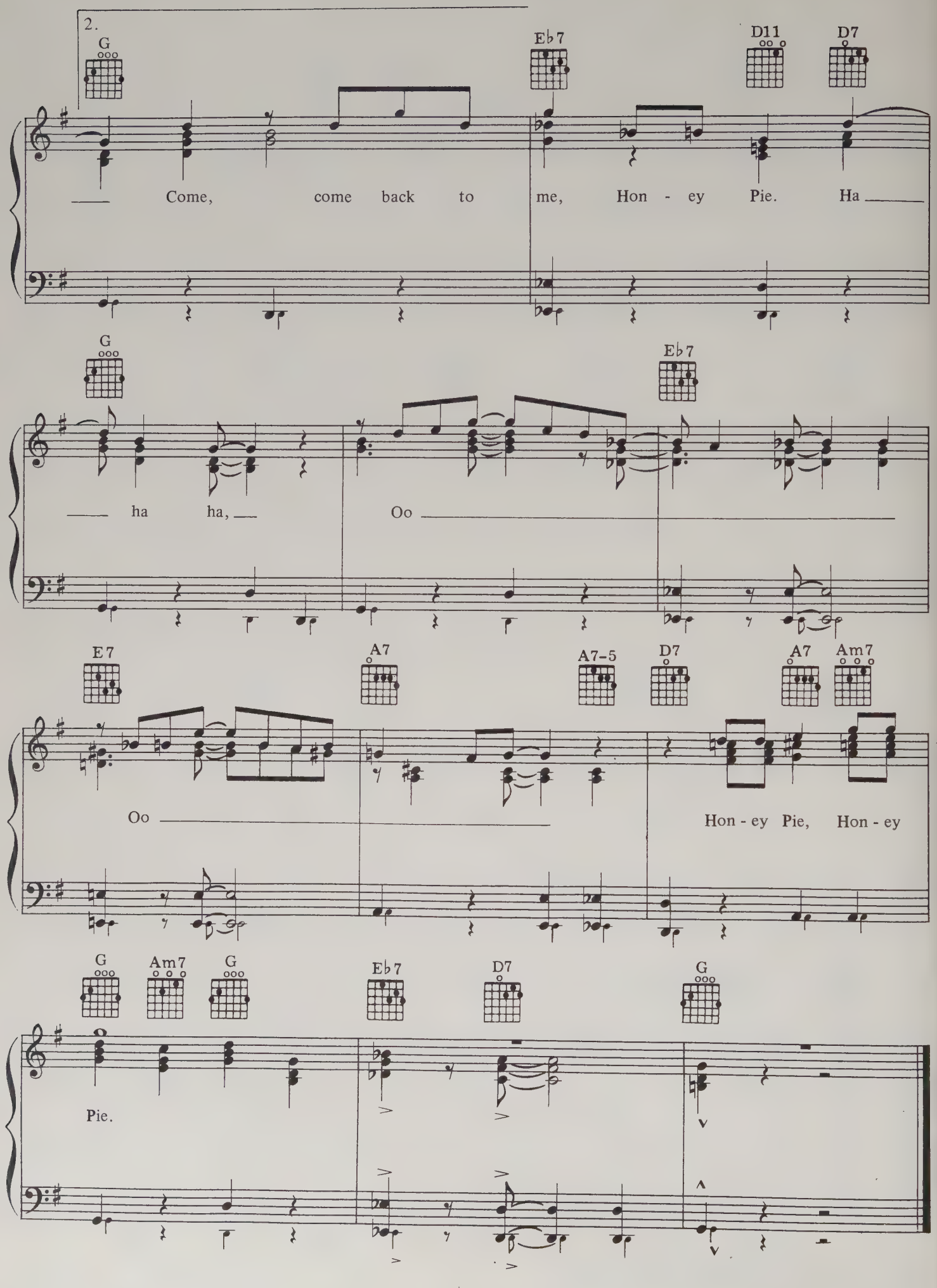

(Medium bounce)
Chorus:
G
E♭
Hon - ey Pie, you are mak - ing me cra - zy,
E
4fr
A7
A7-5
D7
I'm in love, but I'm la - zy, So won't you please come
G
E♭
D11
D7
G
home. Oh, Hon - ey Pie,
E♭
E
4fr
my po - si - tion is trag - ic, Come and show me the


A7
A7-5
D7
G
N.C.
mag - ic
of your Hol - ly - wood song.
G6/B
A/C♯
You be - came a leg - end of the sil -
Will the wind that blew her boat a - cross
G/D
G7
C
ver screen,
the sea,
And now the thought of meet - ing you
kind - ly send her
E7
Am
D7 C D7
makes me weak in the
sail - ing back to
knee.
me.
Oh,
T - t - tee.
Now,

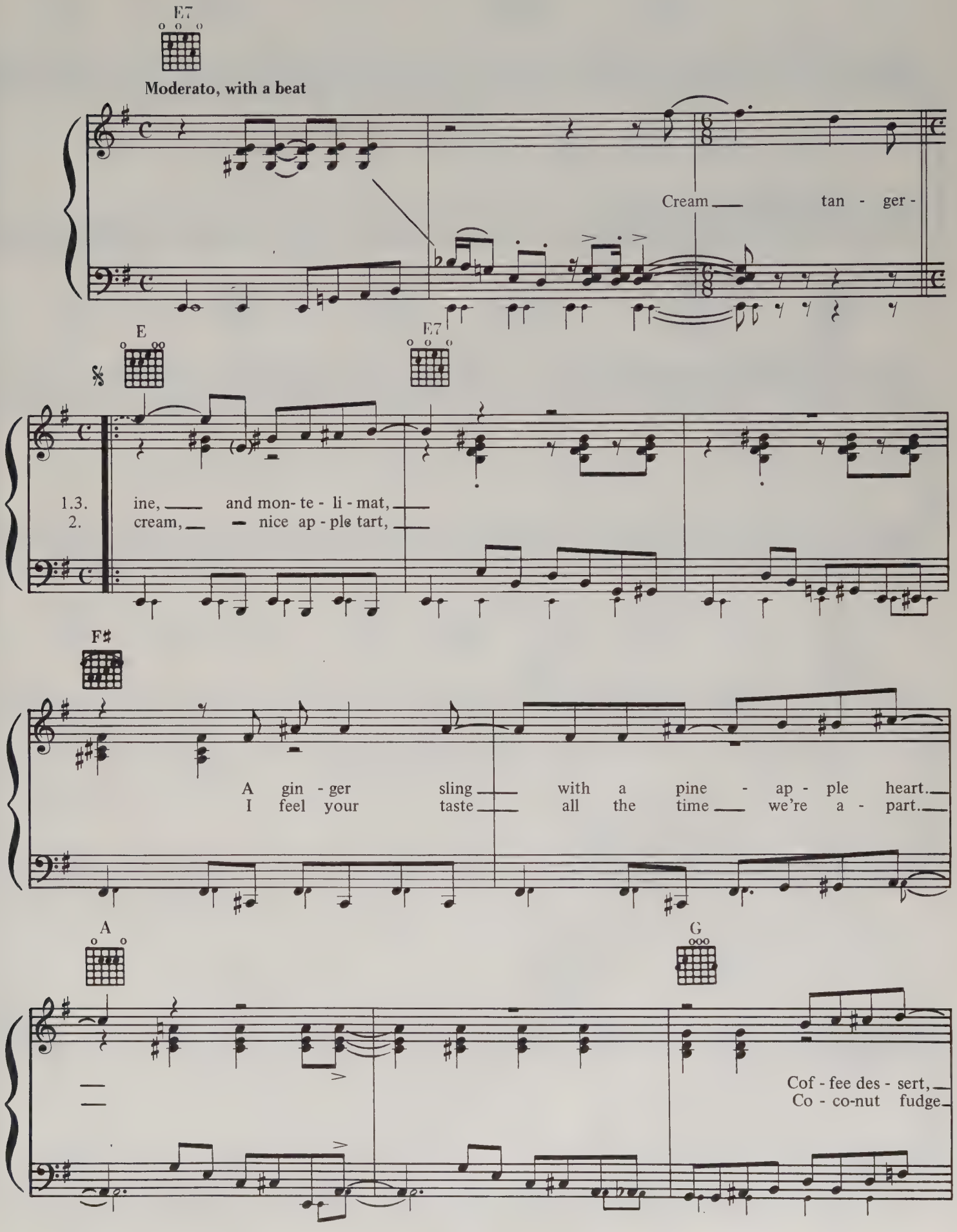

G
Hon - ey, Pie, ___ you are driv - ing me
Hon - ey, Pie, ___ you are mak - ing me
Eb
E
4fr
fran - tic. ___ Sail a - cross ___ the At - lan -
cra - zy, ___ I'm in love ___ but I'm la -
A7
A7-5
D7
1.
G
- tic, to be where you be - long ___ Hon - ey
- zy, so won't you please come ___ home
Eb7
D7
G
N.C.
Pie, come back to ___ me.

*Actually the down beat of instrumental half chorus omitted here.


2.
G
Eb7
D11
D7
Come, come back to me, Hon - ey Pie. Ha
G
Eb7
ha ha,
Oo
E7
A7
A7-5
D7
A7
Am7
Oo
Hon - ey Pie, Hon - ey
G
Am7
G
Eb7
D7
G
Pie.

Savoy Truffle

GEORGE HARRISON


E7
Moderato, with a beat
Cream tan - ger -
E
E7
1.3. ine, and mon- te - li - mat,
2. cream, nice ap - ple tart,
F♯
A gin - ger sling with a pine - ap - ple heart.
I feel your taste all the time we're a - part.
A
G
Cof - fee des - sert,
Co - co-nut fudge

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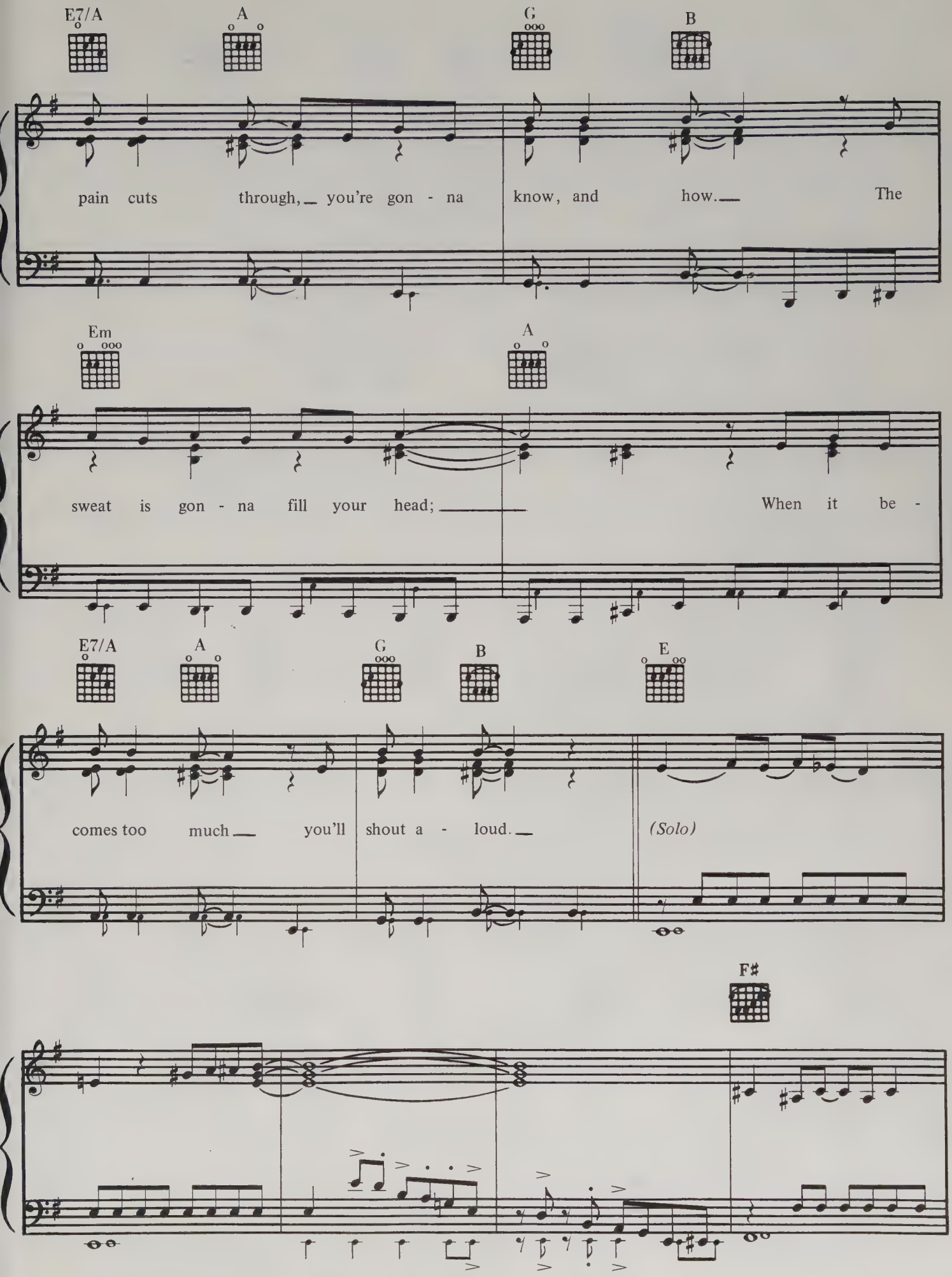
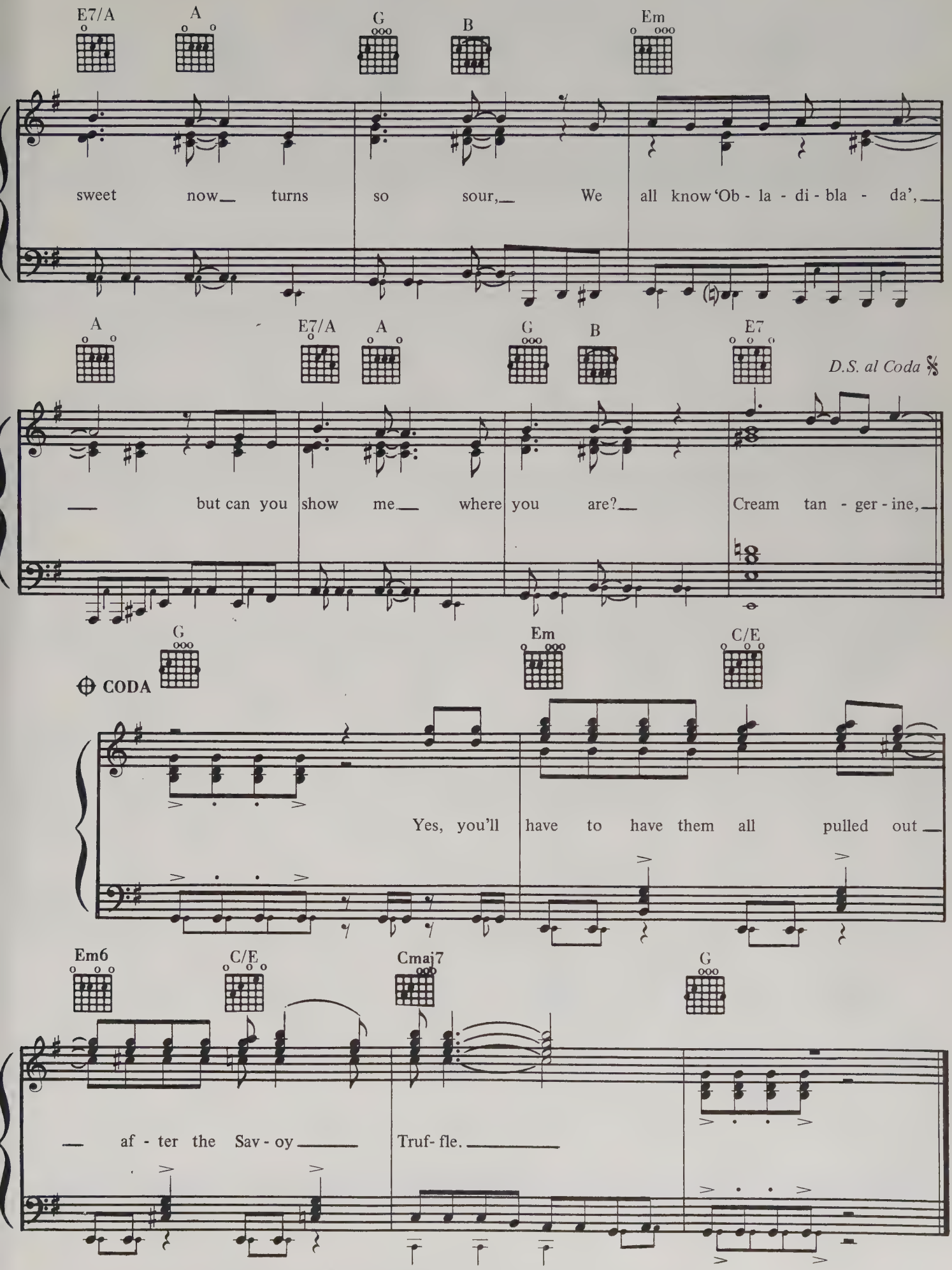
B7
yes, you know it's good news,
real - ly blows down those blues,
But you'll
Em
C/E
Em6
C/E
Cmaj7
3rd time to Coda
have to have them all pulled out af - ter the Sav - oy Truf - fle.
G
1. E7
(Drum solo)
Cool
2. Em
A
cher - ry
You might not feel it now,
when the

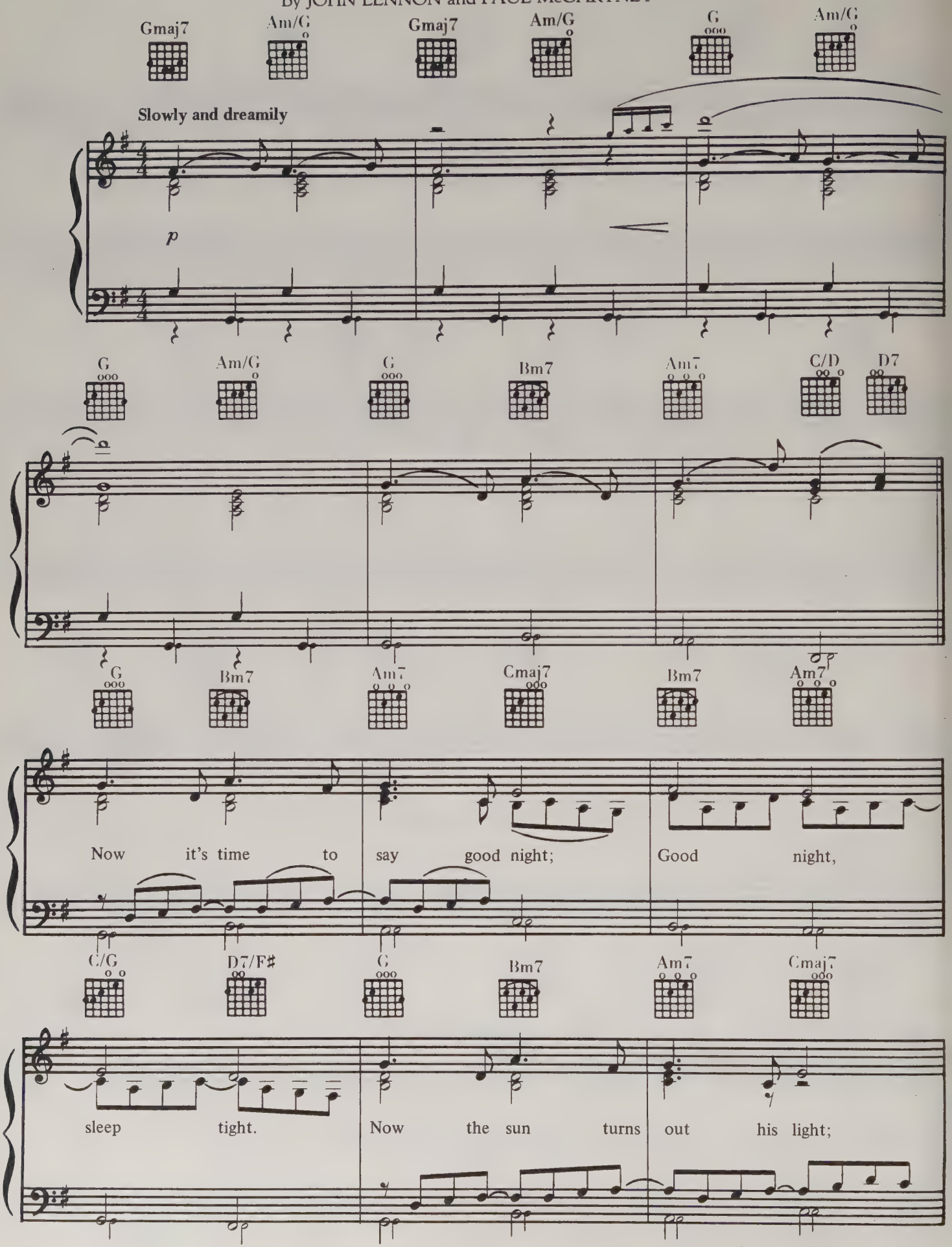

E7/A
A
G
B
pain cuts through, you're gon - na know, and how. The
Em
A
sweat is gon - na fill your head; When it be -
E7/A
A
G
B
E
comes too much you'll shout a - loud.
(Solo)
F♯

A
G
B7
But you'll
Em
C/E
Em6
C/E
Cmaj7
have to have them all pulled out af - ter the Sav - oy Truf- fle.
G
Em
A
You know that what you eat you are, but what is
(Drum solo)


E7/A
A
G
B
Em
sweet now turns so sour, We all know 'Ob - la - di - bla - da',
A
E7/A
A
G
B
E7
D.S. al Coda
but can you show me where you are? Cream tan - ger - ine,
G
Em
C/E
CODA
Yes, you'll have to have them all pulled out
Em6
C/E
Cmaj7
G
af - ter the Sav - oy Truf- fle.

Good Night

By JOHN LENNON and PAUL McCARTNEY


Gmaj7 Am/G Gmaj7 Am/G G Am/G
Slowly and dreamily
p
G Am/G G Bm7 Am7 C/D D7
G Bm7 Am7 Cmaj7 Bm7 Am7
Now it's time to say good night; Good night,
C/G D7/F♯ G Bm7 Am7 Cmaj7
sleep tight. Now the sun turns out his light;

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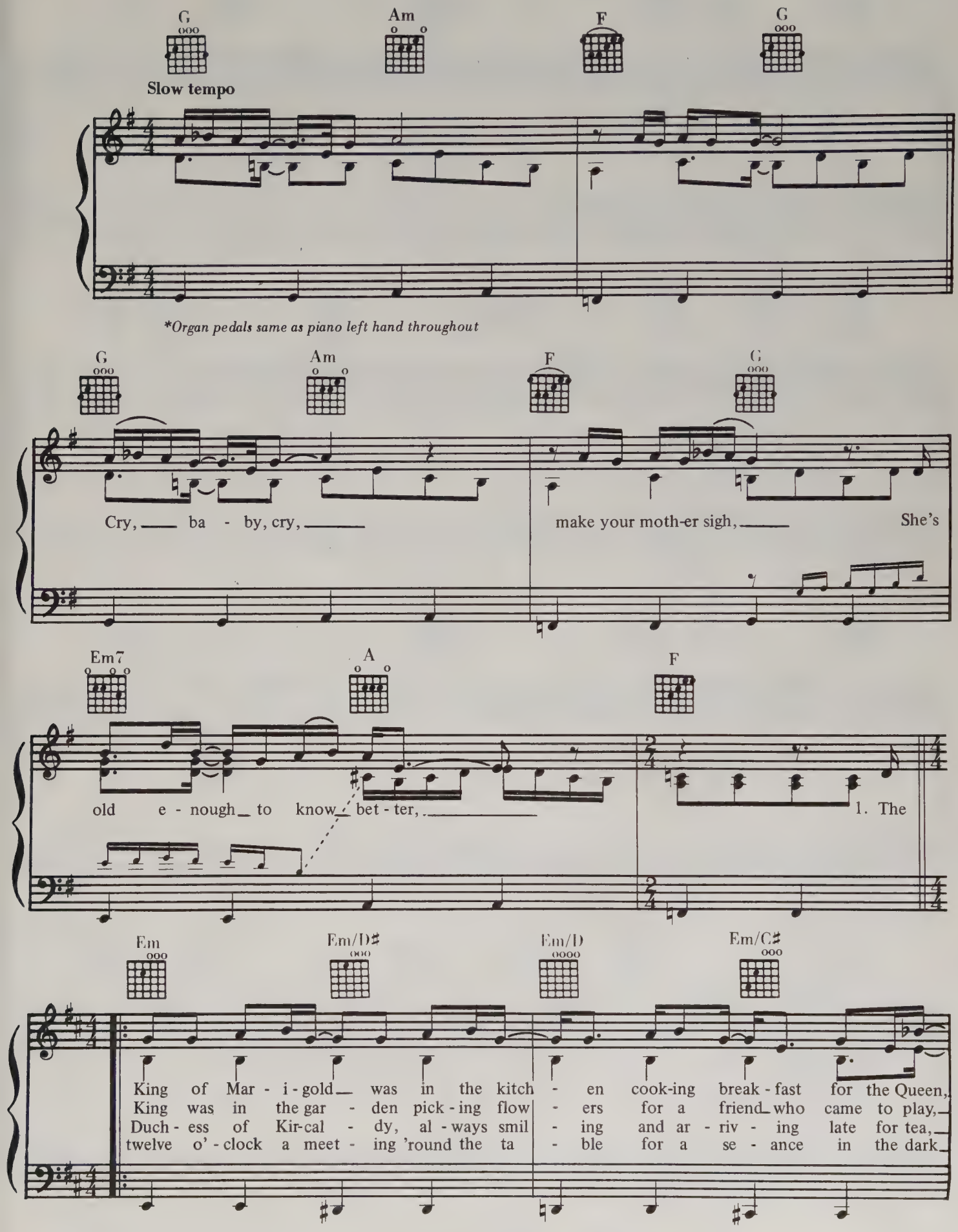
Bm7 Am7 C/G D7/F♯ Gmaj7 Am/G
Good night, sleep tight. Dream sweet dreams for
Gmaj7 Am/G G C/G G C/G
me. Dream sweet dreams for you.
G Bm7 Am7 Cmaj7 Bm7 Am7 C6/G D/F♯
Close your eyes and I'll close mine. Good night, sleep tight.
f
G Bm7 Am7 Cmaj7 Bm7 Am7 C6/G D/F♯
Now the moon be - gins to shine,
Now the sun turns out his light,
Good night, sleep tight.

Gmaj7
Am/G
Gmaj7
Am/G
G
C/G
Dream sweet dreams for me, dream sweet dreams for
p
G
C/G
G
Am
A
Dm
to Coda
you.
Mm
mm
G7
C
D7/F♯
C6/G
D7
D.S. al Coda
mm
CODA
G
Bm7
mf
Am7
C/D
D7
G
Bm7
Am/G
D7
G
Slower
(Whispered) Good night,
Good night, ev-'ry-bod-y,
Ev-'ry-bod-y, ev-'ry-where, good night.
p

Cry Baby Cry

By JOHN LENNON and PAUL McCARTNEY


G
Am
F
G
Slow tempo
*Organ pedals same as piano left hand throughout
Cry, ba - by, cry,
make your moth-er sigh,
She's
Em7
A
F
old e - nough to know bet - ter,
1. The
Em
Em/D♯
Em/D
Em/C♯
King of Mar - i - gold was in the kitch - en cook-ing break - fast for the Queen,
King was in the gar - den pick - ing flow - ers for a friend who came to play,
Duch - ess of Kir-cal - dy, al - ways smil - ing and ar - riv - ing late for tea,
twelve o' - clock a meet - ing 'round the ta - ble for a se - ance in the dark

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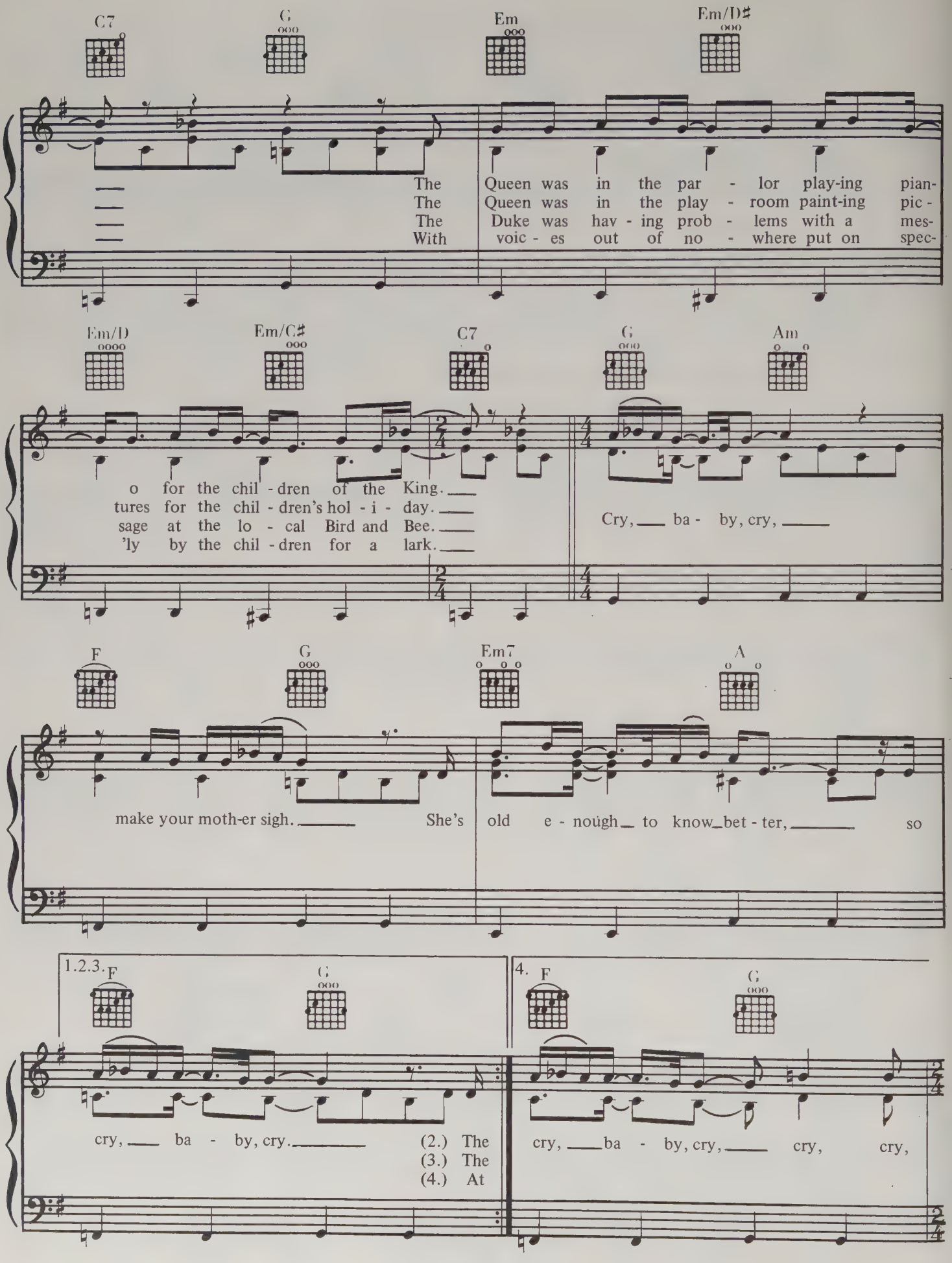
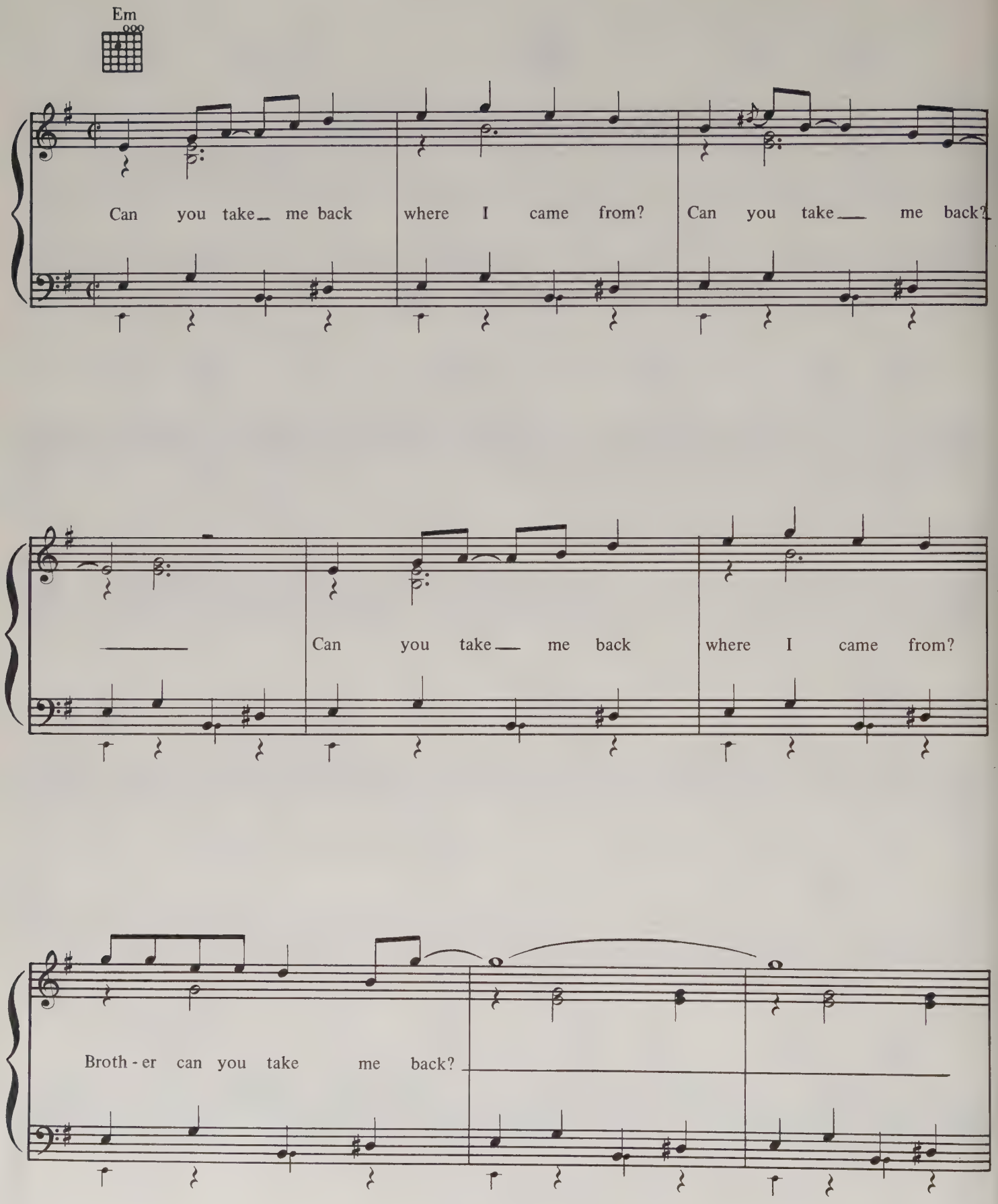
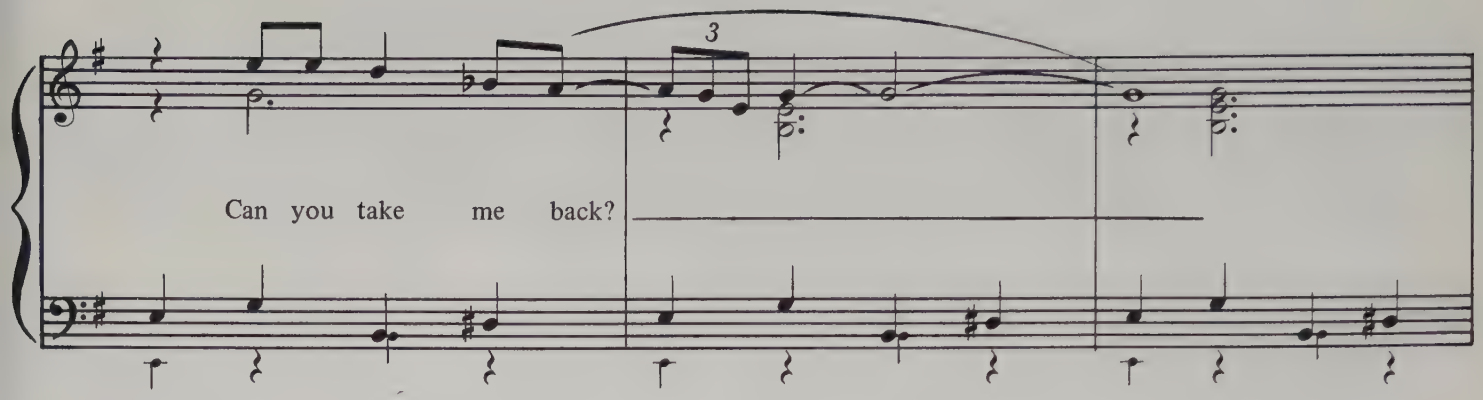
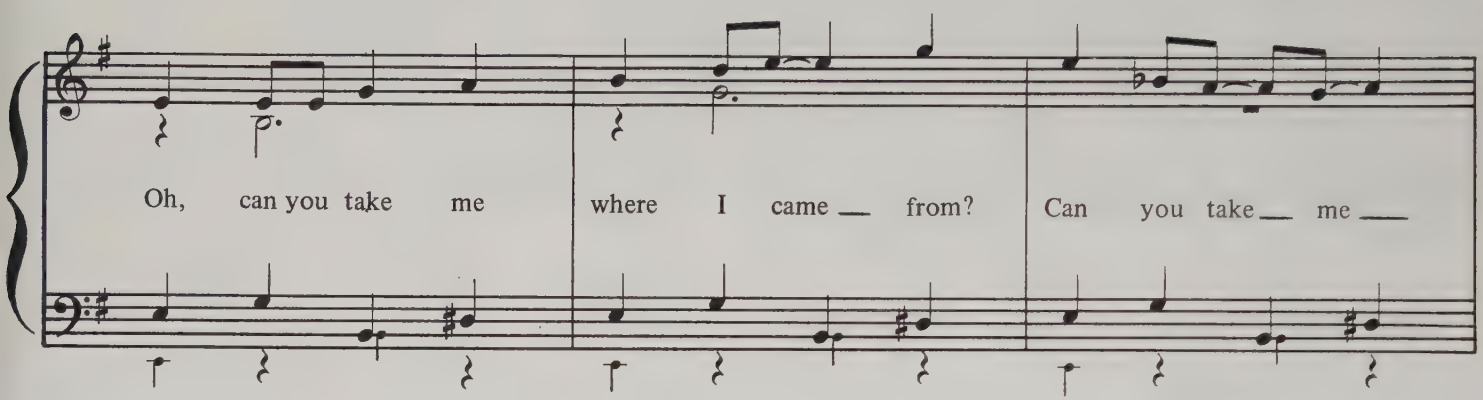
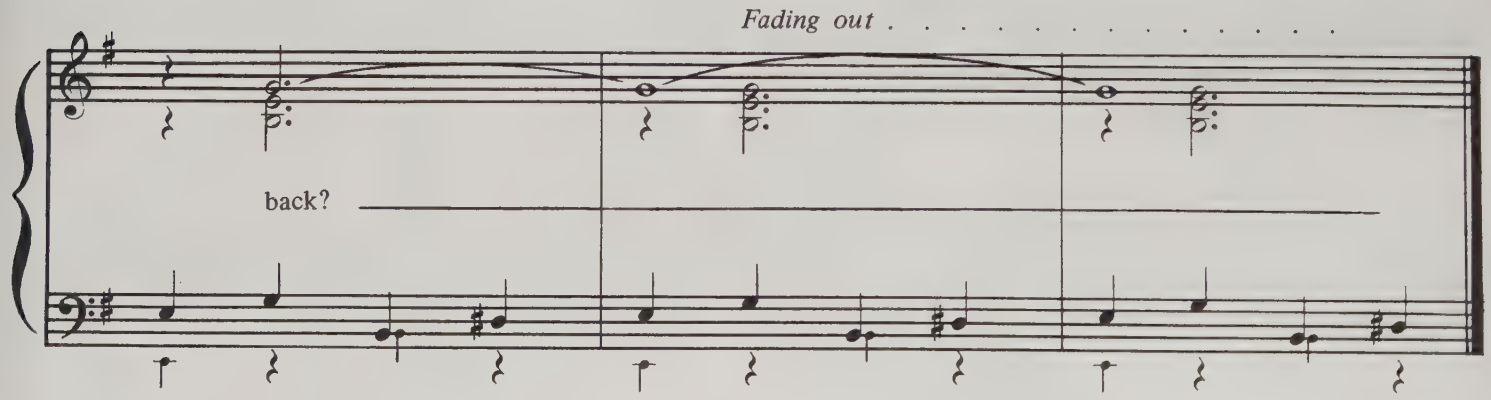

C7
G
Em
Em/D♯
The Queen was in the par - lor play-ing pian-
The Queen was in the play - room paint-ing pic -
The Duke was hav - ing prob - lems with a mes-
With voic - es out of no - where put on spec-
Em/D
Em/C♯
C7
G
Am
o for the chil - dren of the King.
tures for the chil - dren's hol - i - day.
sage at the lo - cal Bird and Bee.
'ly by the chil - dren for a lark.
Cry, ba - by, cry,
F
G
Em7
A
make your moth-er sigh. She's old e - nough to know bet - ter, so
1.2.3.
4.
F
G
cry, ba - by, cry.
(2.) The
(3.) The
(4.) At
cry, ba - by, cry, cry, cry,

Am
F
G
cry, ba - by,
make your moth - er sigh.
She's
Em7
A
F
G
old e - nough to know bet - ter,
so cry, ba - by, cry, cry, cry,
Am
F
G
cry, ba - by,
make your moth - er sigh.
She's
Em7
A
F
Emsus4
old e - nough to know bet - ter,
so cry, ba - by, cry.


Em
Can you take me back where I came from? Can you take me back?
Can you take me back where I came from?
Broth - er can you take me back?

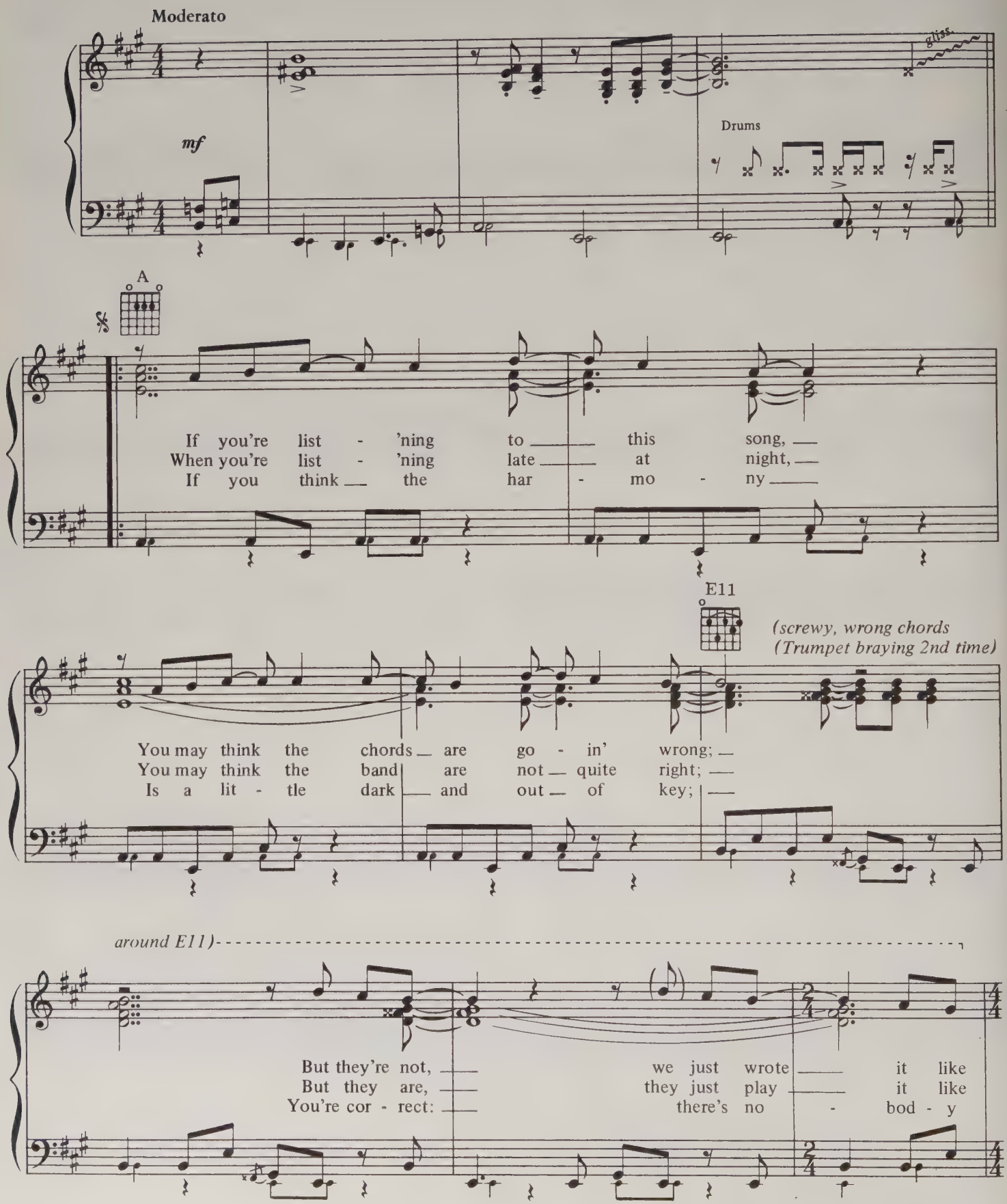

3
Can you take me back?


Oh, can you take me
where I came from?
Can you take me


Fading out
back?

Only A Northern Song

By GEORGE HARRISON


Moderato
mf
gliss.
Drums
A
If you're list - 'ning to this song,
When you're list - 'ning late at night,
If you think the har - mo - ny
E11
(screwy, wrong chords
(Trumpet braying 2nd time)
You may think the chords are go - in' wrong;
You may think the band are not quite right;
Is a lit - tle dark and out of key;
around E11)
But they're not, we just wrote it like
But they are, they just play it like
You're cor - rect: there's no - bod - y

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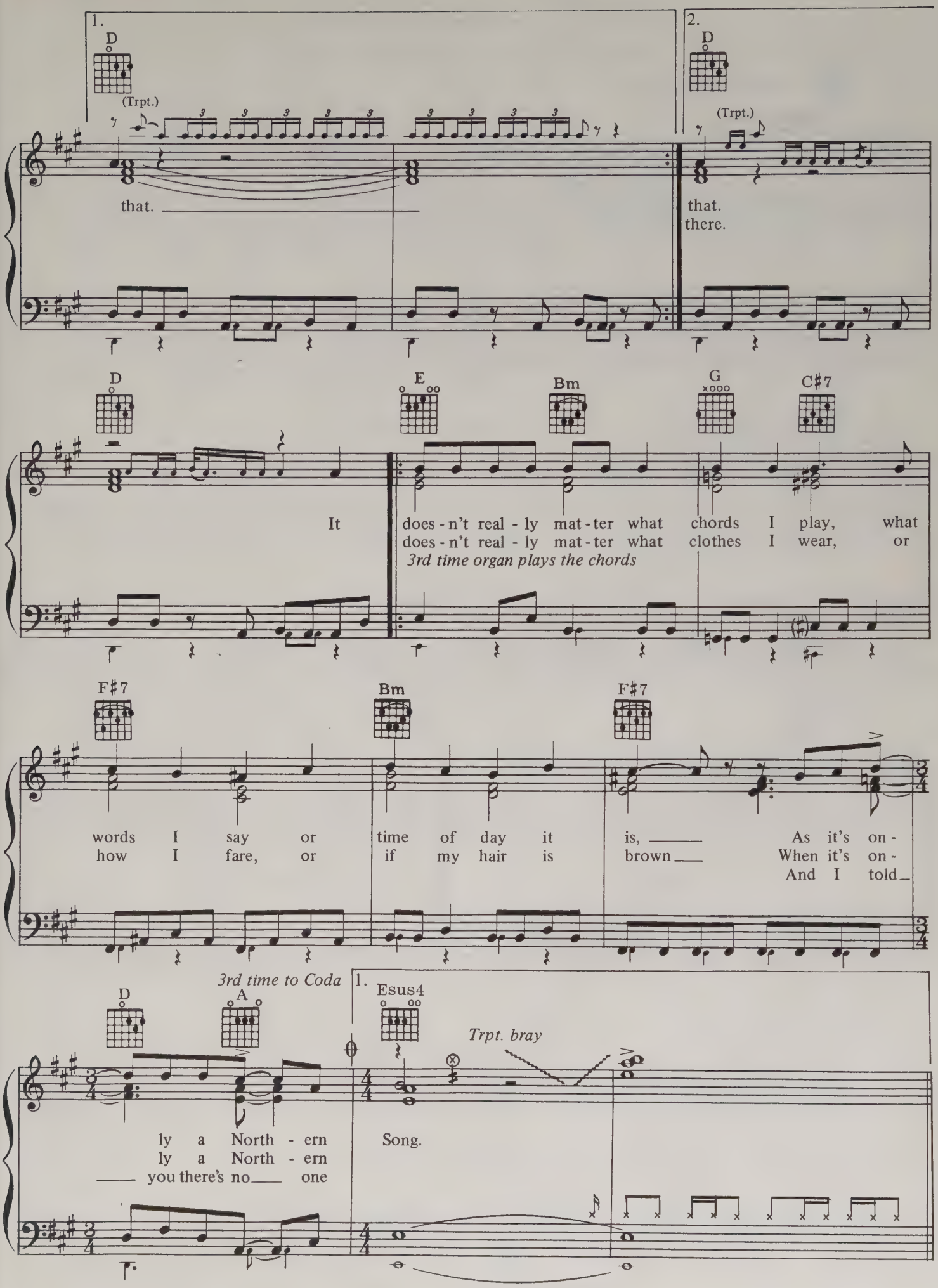
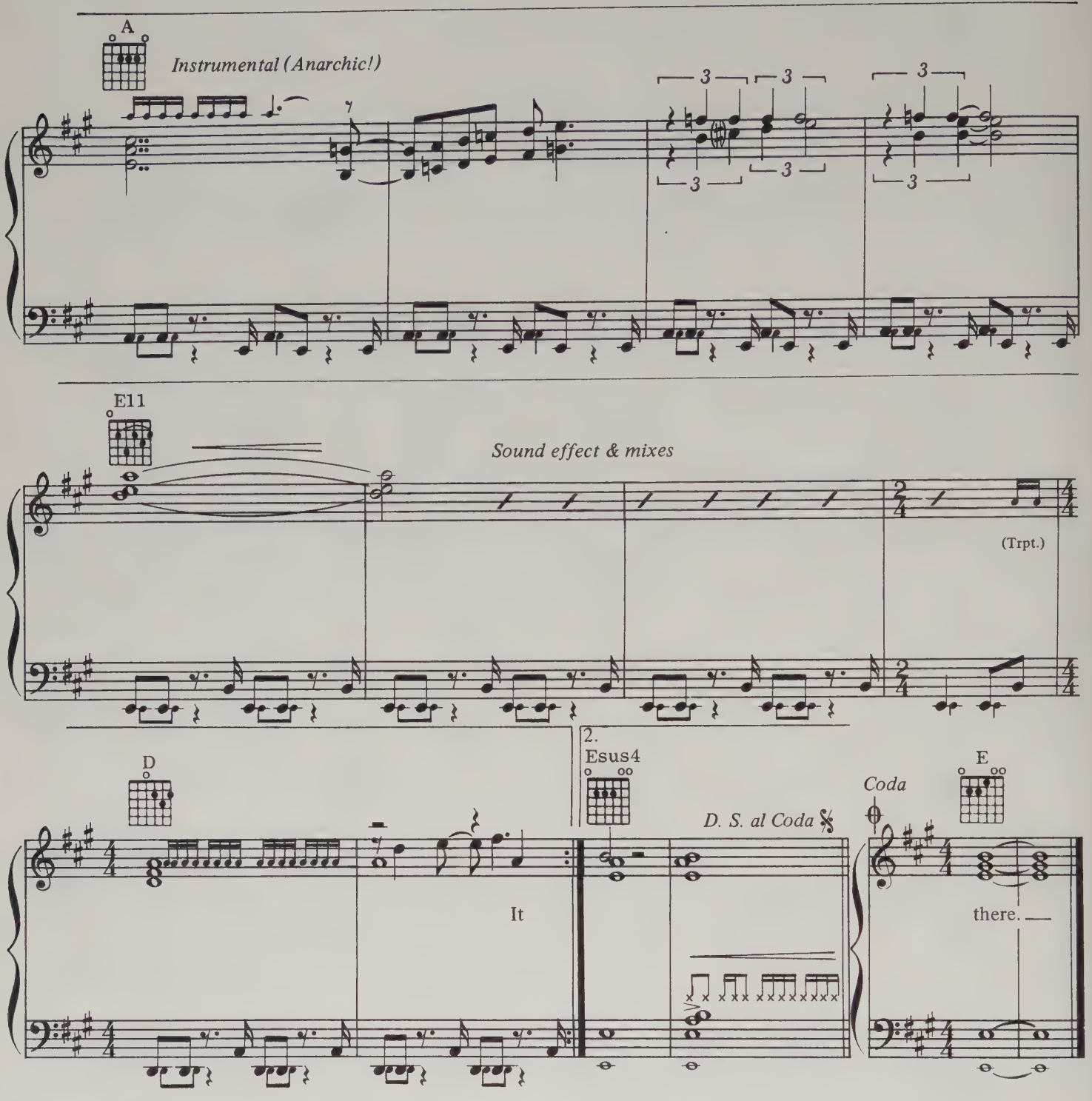
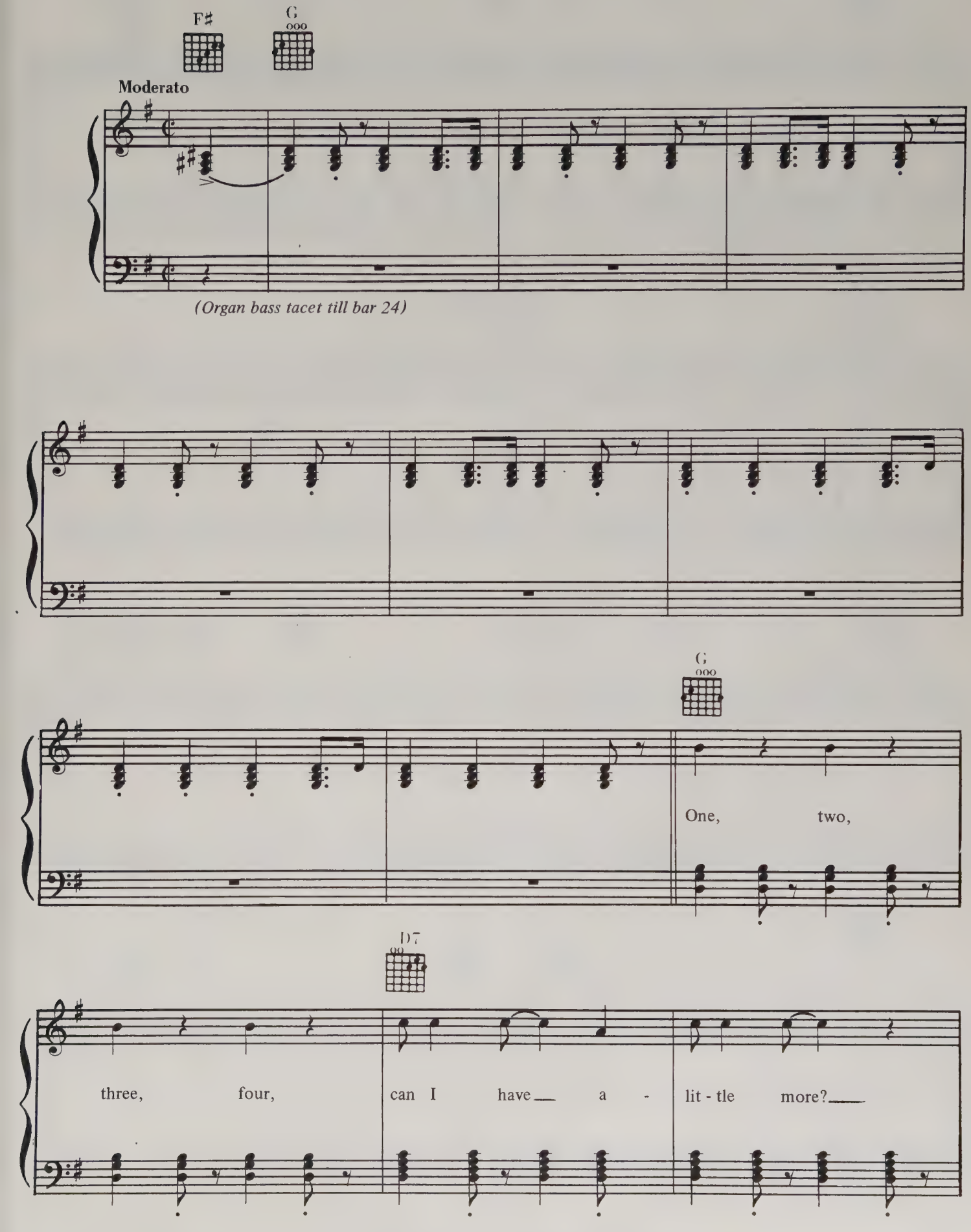

1.
D
(Trpt.)
that.
2.
D
(Trpt.)
that.
there.
D
E
Bm
G
C♯7
It
does - n't real - ly mat - ter what chords I play, what
does - n't real - ly mat - ter what clothes I wear, or
3rd time organ plays the chords
F♯7
Bm
F♯7
words I say or
how I fare, or
time of day it
if my hair is
is, ____
brown ____
As it's on -
When it's on -
And I told ____
3rd time to Coda
1.
D
A
Esus4
Trpt. bray
ly a North - ern
ly a North - ern
____ you there's no ____ one
Song.



The song continues for another verse (Bars 4-11 then 14, 15 and through to 23);
This is then repeated from 4 and fades after about 5 bars.

All Together Now

By JOHN LENNON and PAUL McCARTNEY



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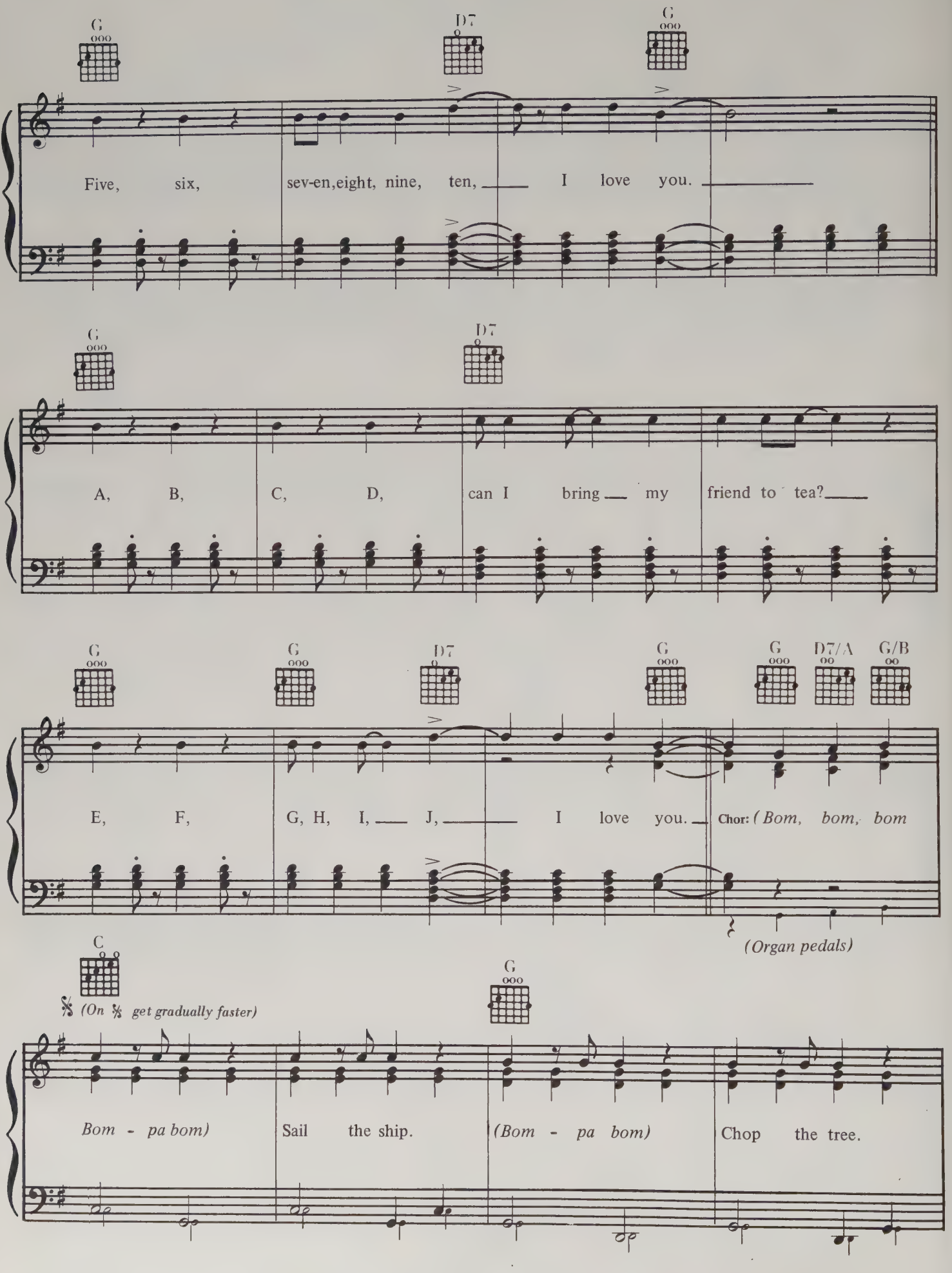
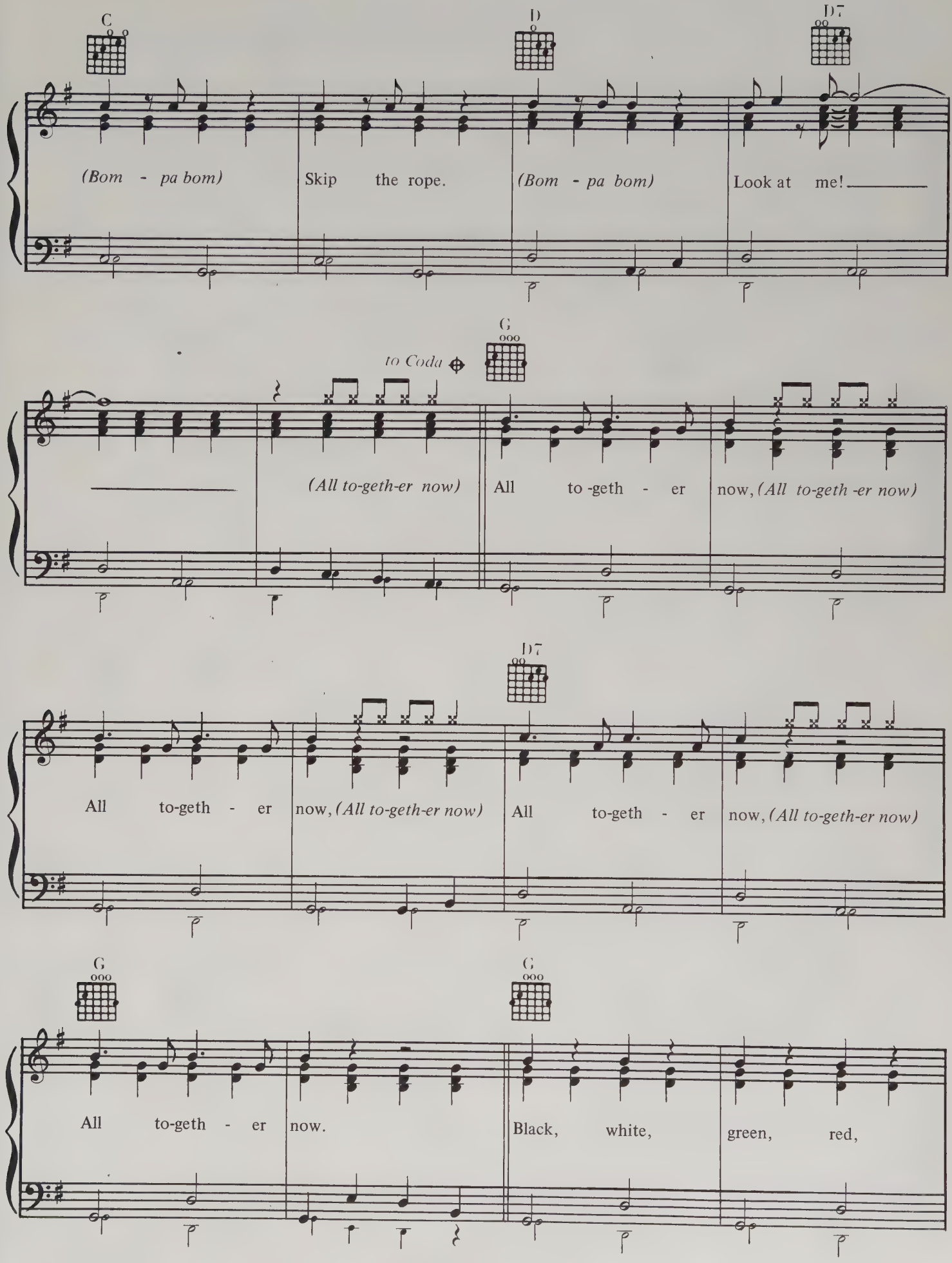
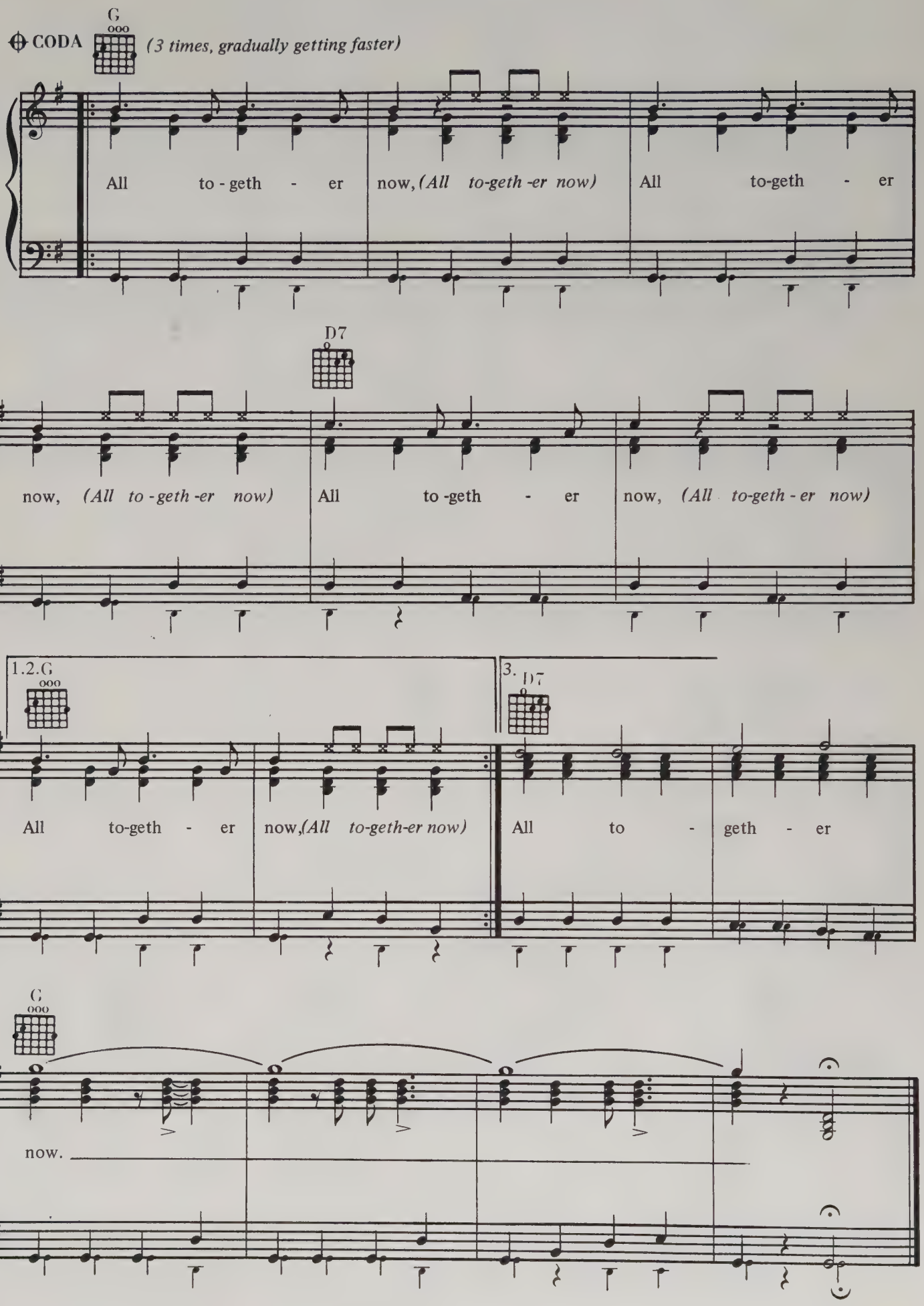

G
D7
G
Five, six, sev-en, eight, nine, ten, I love you.
G
D7
A, B, C, D, can I bring my friend to tea?
G
G
D7
G
G
D7/A
G/B
E, F, G, H, I, J, I love you.
Chor: (Bom, bom, bom
(Organ pedals)
C
(On get gradually faster)
G
Bom - pa bom)
Sail the ship.
(Bom - pa bom)
Chop the tree.


C
D
D7
(Bom - pa bom)
Skip the rope.
(Bom - pa bom)
Look at me!
G
to Coda
(All to-geth-er now)
All to-geth - er now, (All to-geth-er now)
D7
All to-geth - er now, (All to-geth-er now)
All to-geth - er now, (All to-geth-er now)
G
G
All to-geth - er now.
Black, white, green, red,

D7
G
Can I take my friend to bed? Pink, brown,
D7
G
G
yel-low, or-ange and blue, I love you. (All to-geth-er now) All to-geth - er
D7
now, (All to-geth-er now) All to-geth - er now, (All to-geth-er now) All to-geth - er
G
1.
2. G
D7/A
G/B
now, (All to-geth-er now) All to-geth - er now. (All to-geth-er now) now. (Bom, bom, bom
D.S. al Coda


G
CODA
(3 times, gradually getting faster)
All to - geth - er now, (All to-geth -er now)
All to-geth - er
D7
now, (All to -geth -er now)
All to -geth - er
now, (All to-geth - er now)
1.2.G
3. D7
All to-geth - er now, (All to-geth-er now)
All to - geth - er
G
now.

Hey Bulldog

By JOHN LENNON and PAUL McCARTNEY

In the duet the lower voice generally predominates.

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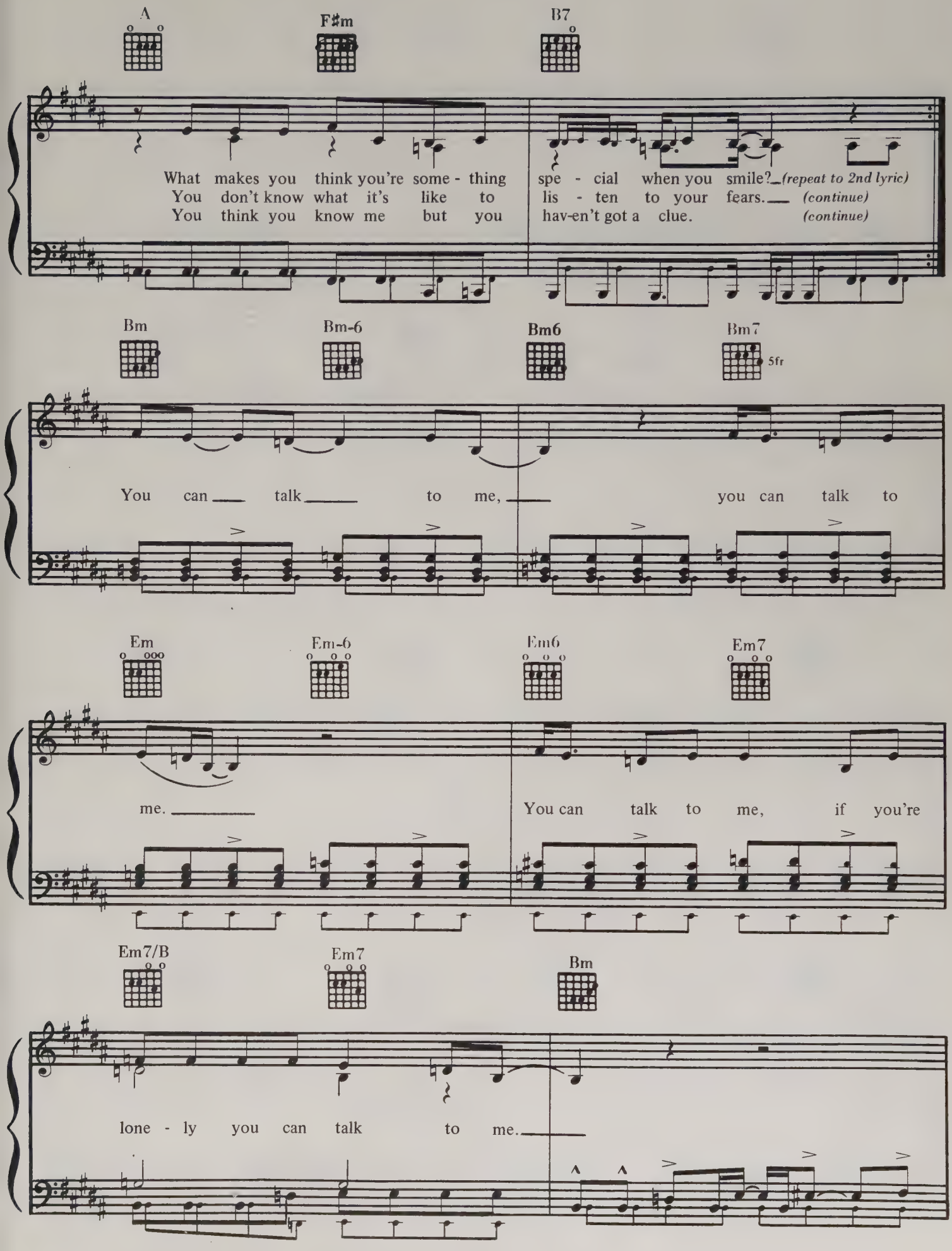
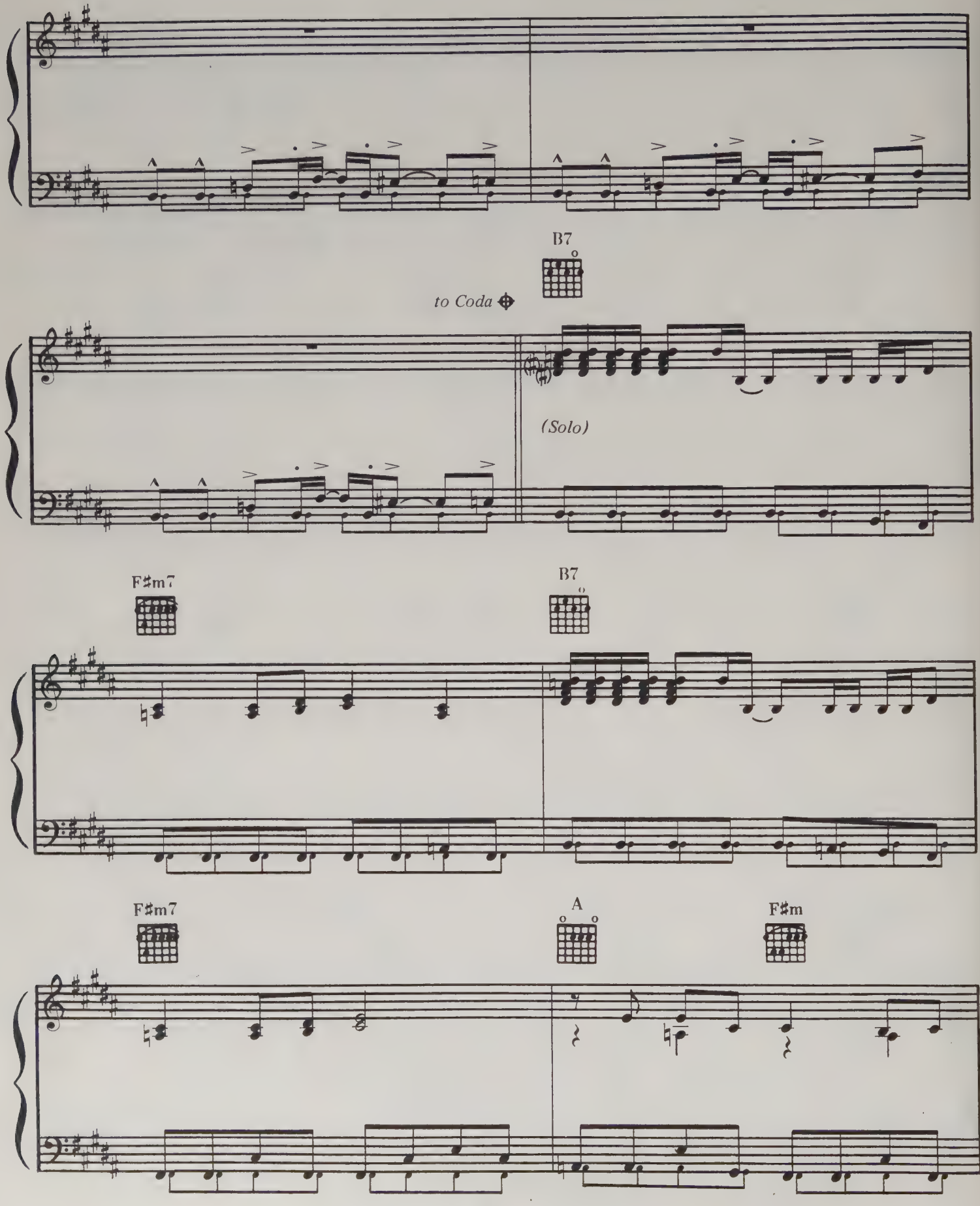
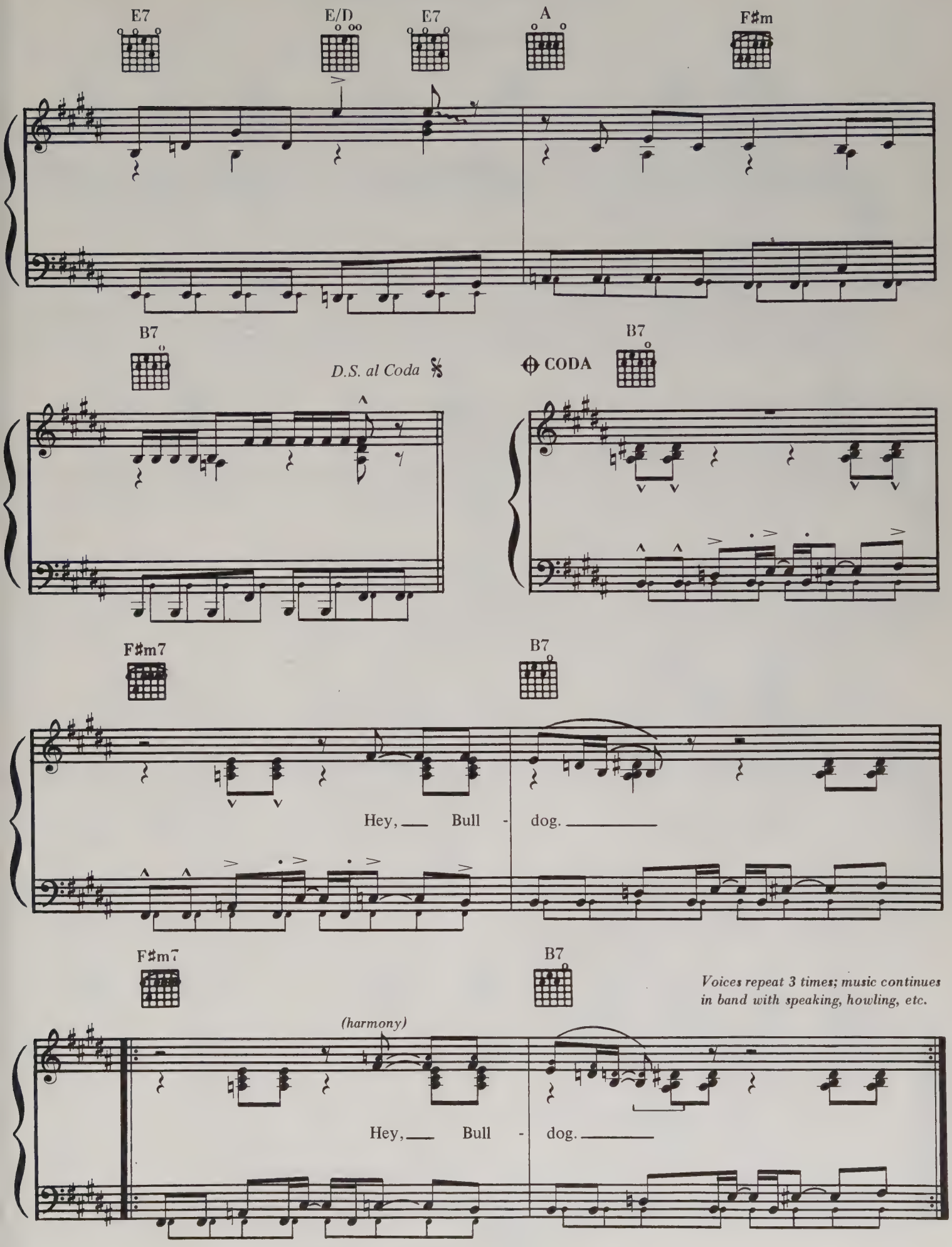
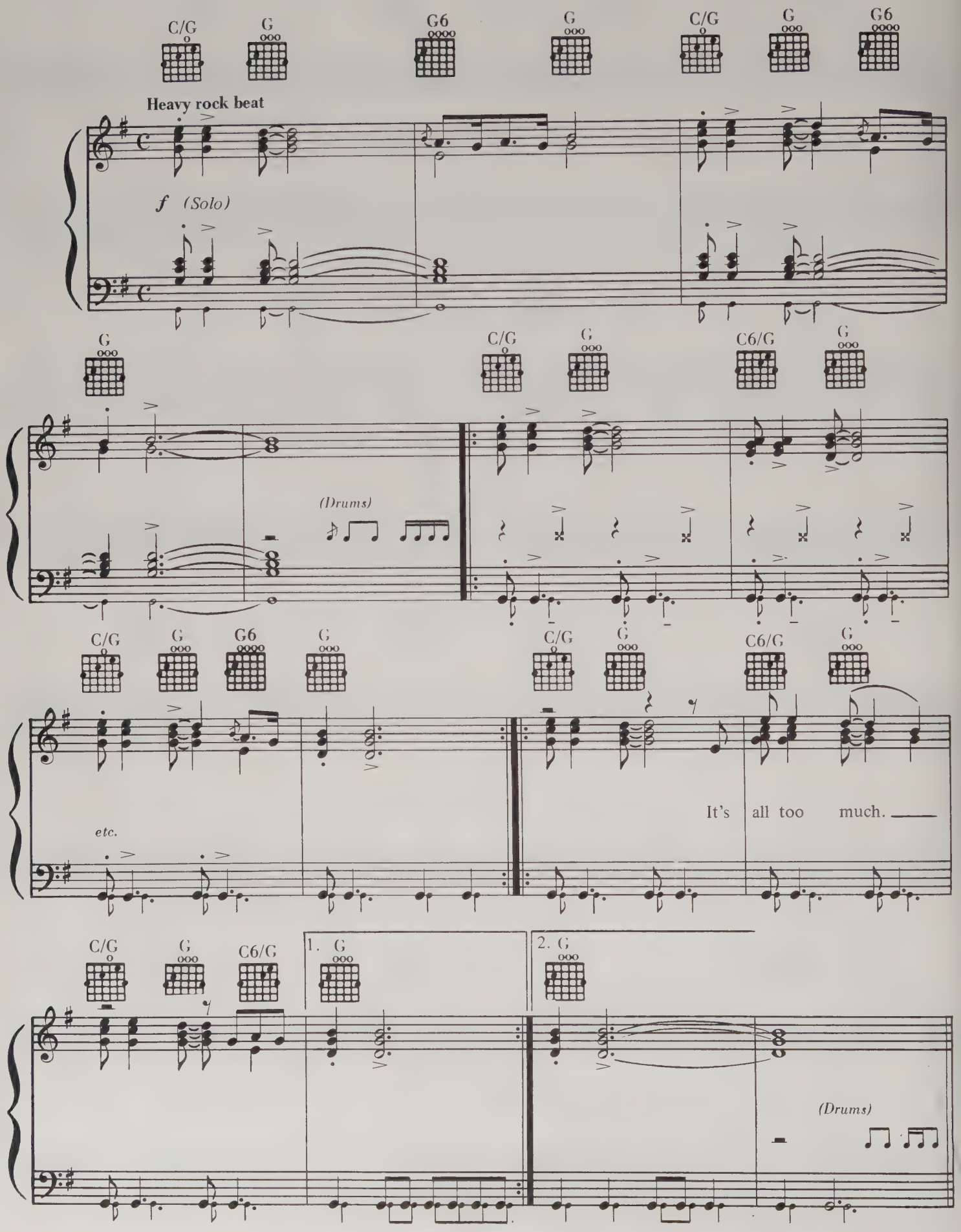

A
F♯m
B7
What makes you think you're some - thing
You don't know what it's like to
You think you know me but you
spe - cial when you smile? (repeat to 2nd lyric)
lis - ten to your fears. (continue)
hav-en't got a clue. (continue)
Bm
Bm-6
Bm6
Bm7
5fr
You can talk to me,
you can talk to
Em
Em-6
Em6
Em7
me.
You can talk to me, if you're
Em7/B
Em7
Bm
lone - ly you can talk to me.


B7
to Coda
(Solo)
F♯m7
B7
F♯m7
A
F♯m


E7
E/D
E7
A
F♯m
B7
D.S. al Coda
CODA
B7
F♯m7
B7
Hey, Bull - dog.
F♯m7
B7
Voices repeat 3 times; music continues in band with speaking, howling, etc.
(harmony)
Hey, Bull - dog.

It's All Too Much

GEORGE HARRISON



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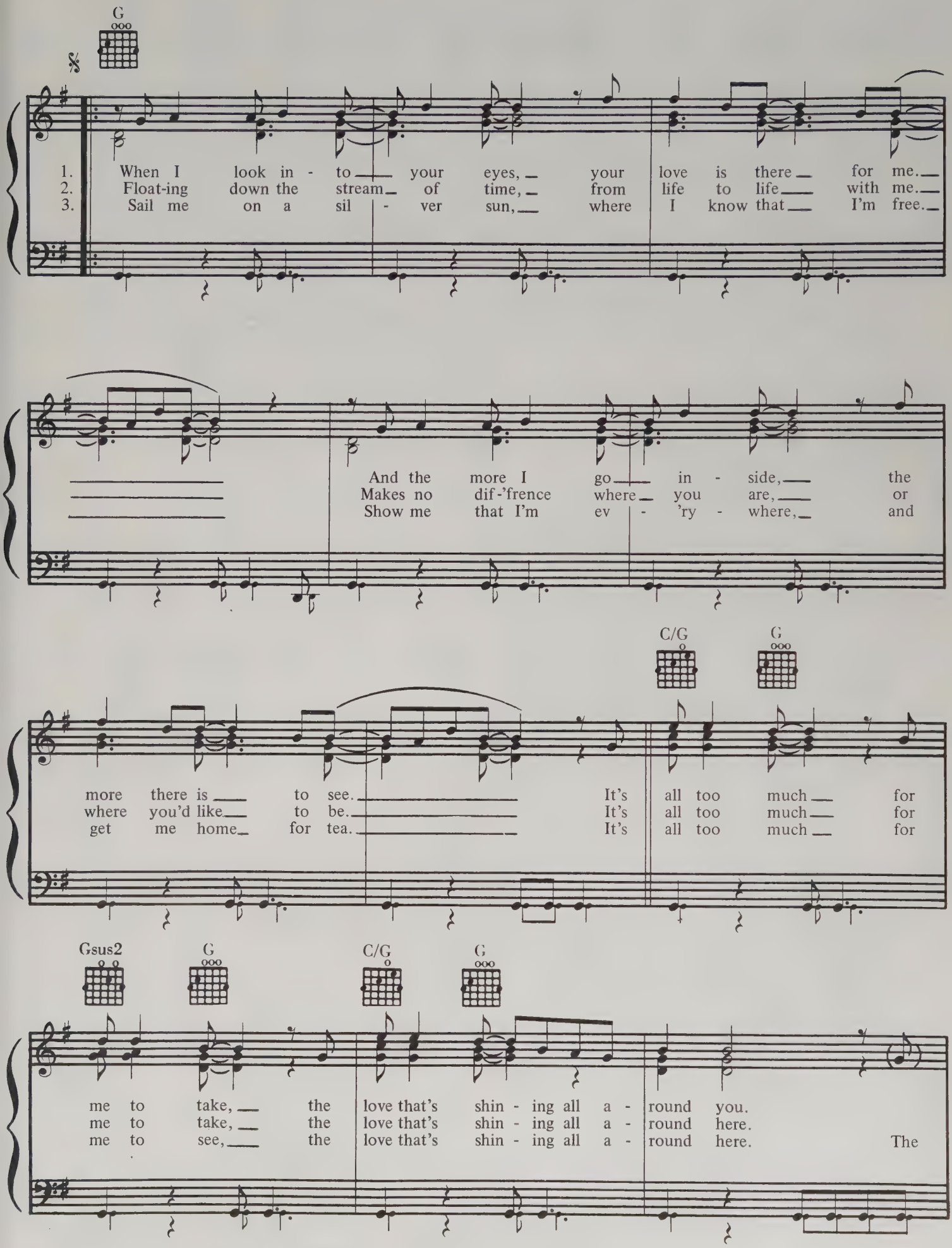
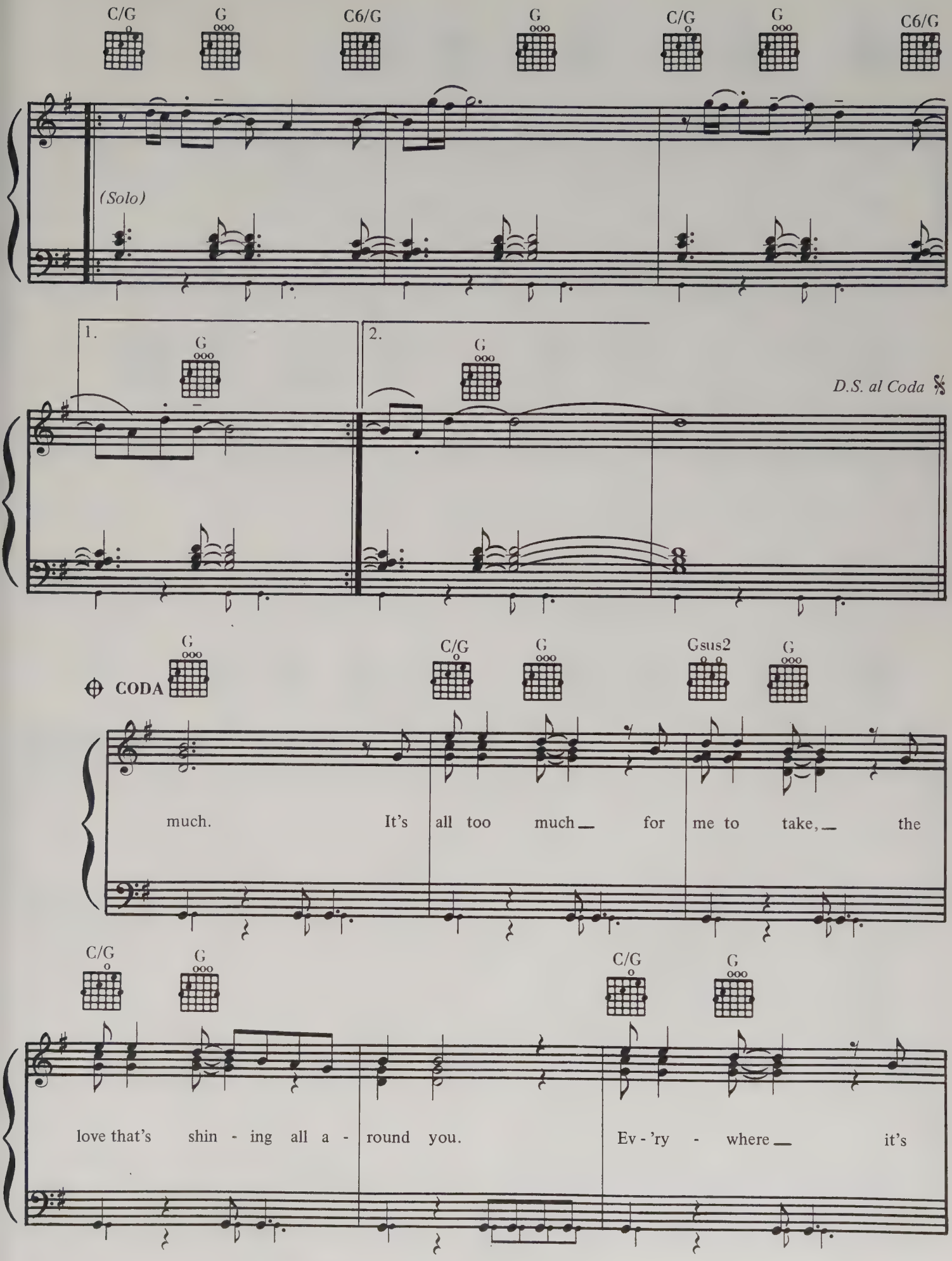
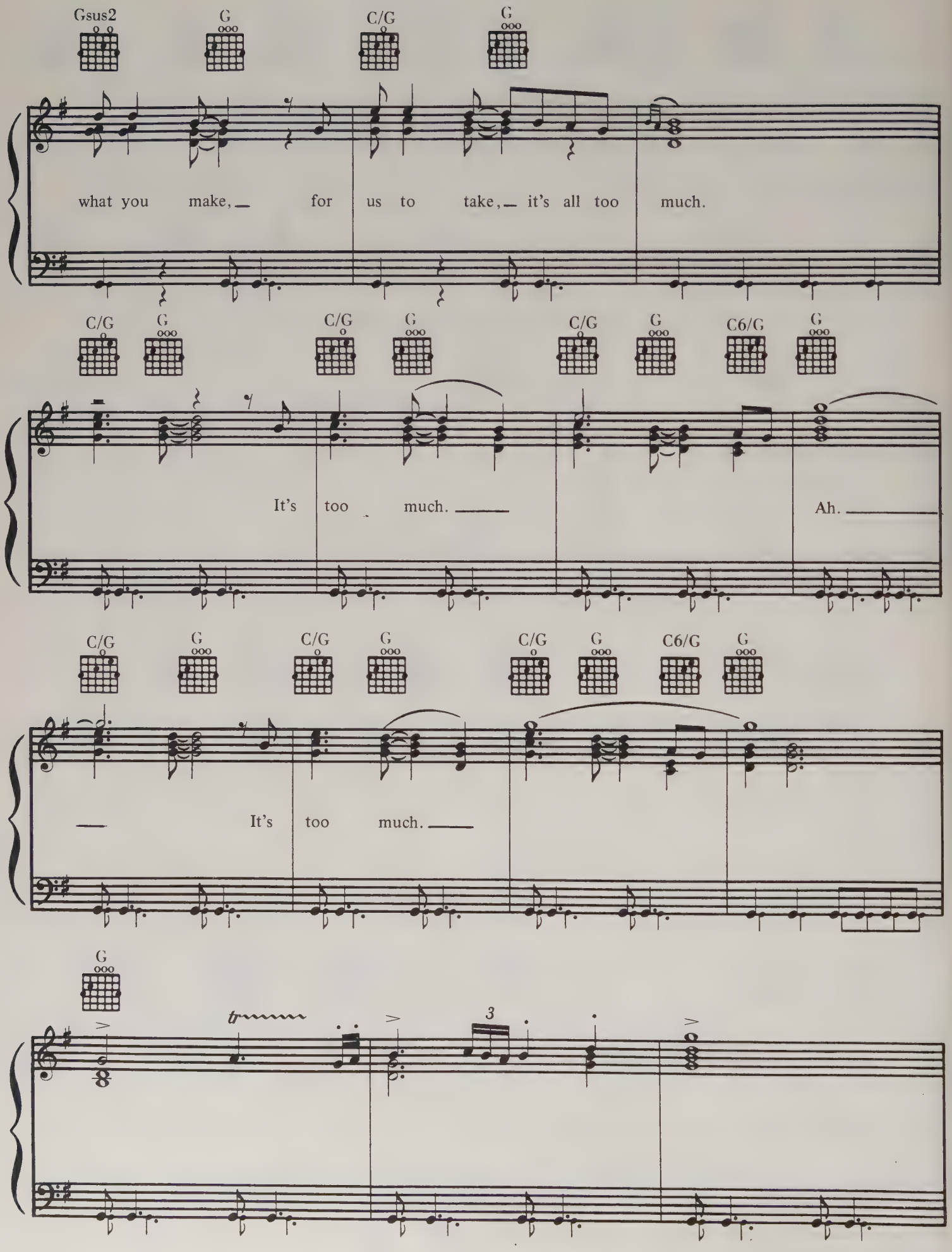
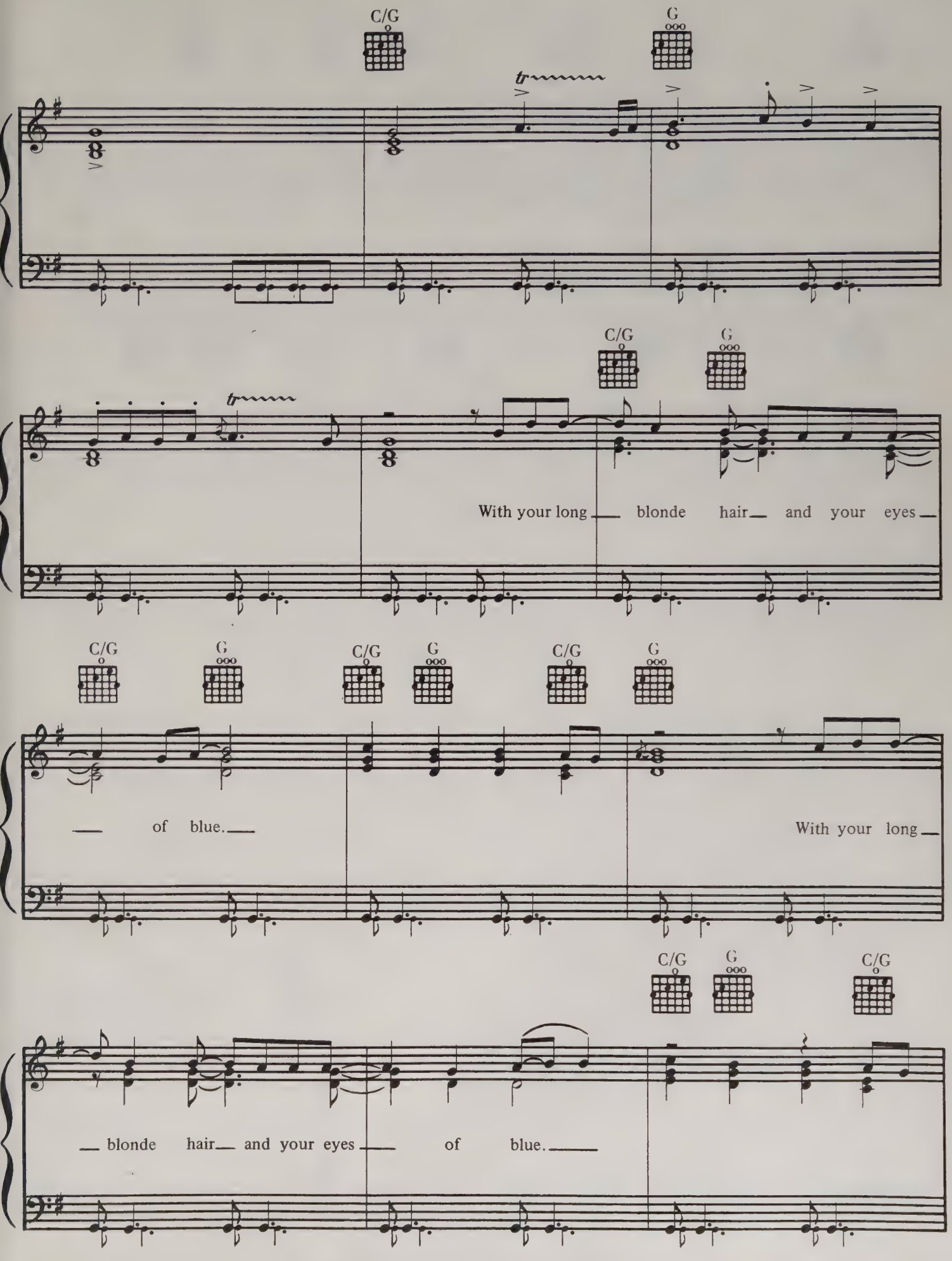
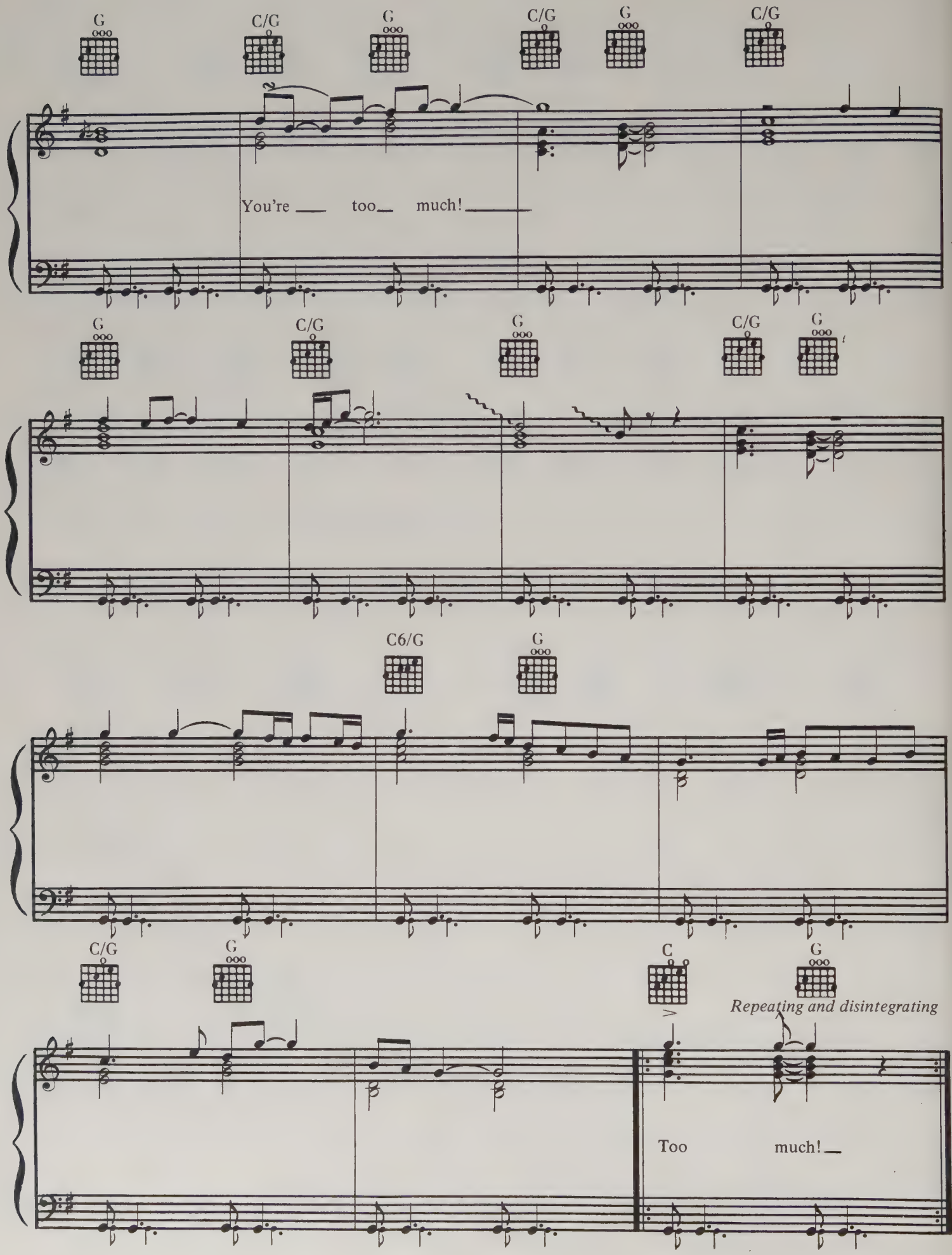

G
1. When I look in - to your eyes, your love is there for me.
2. Float-ing down the stream of time, from life to life with me.
3. Sail me on a sil - ver sun, where I know that I'm free.
And the more I go in - side, the
Makes no dif-'frence where you are, or
Show me that I'm ev - 'ry - where, and
C/G
G
more there is to see. It's all too much for
where you'd like to be. It's all too much for
get me home for tea. It's all too much for
Gsus2
G
C/G
G
me to take, the love that's shin - ing all a - round you.
me to take, the love that's shin - ing all a - round here.
me to see, the love that's shin - ing all a - round here. The

C/G
G
Gsus2
G
C/G
G
3rd time to Coda
Ev -'ry - where, it's what you make, for us to take, it's all too
All the world is birth-day cake, so take a piece, but not too
more I have, the less I know, and what I do is all too
1.
much.
2. G
much.
C/G
(Solo)
G
C/G
G
C/G
G
C6/G
G
C6/G
G
3
3
3


C/G
G
C6/G
G
C/G
G
C6/G
(Solo)
1.
G
2.
G
D.S. al Coda
G
CODA
C/G
G
Gsus2
G
much. It's all too much for me to take, the
C/G
G
C/G
G
love that's shin - ing all a - round you. Ev - 'ry - where it's

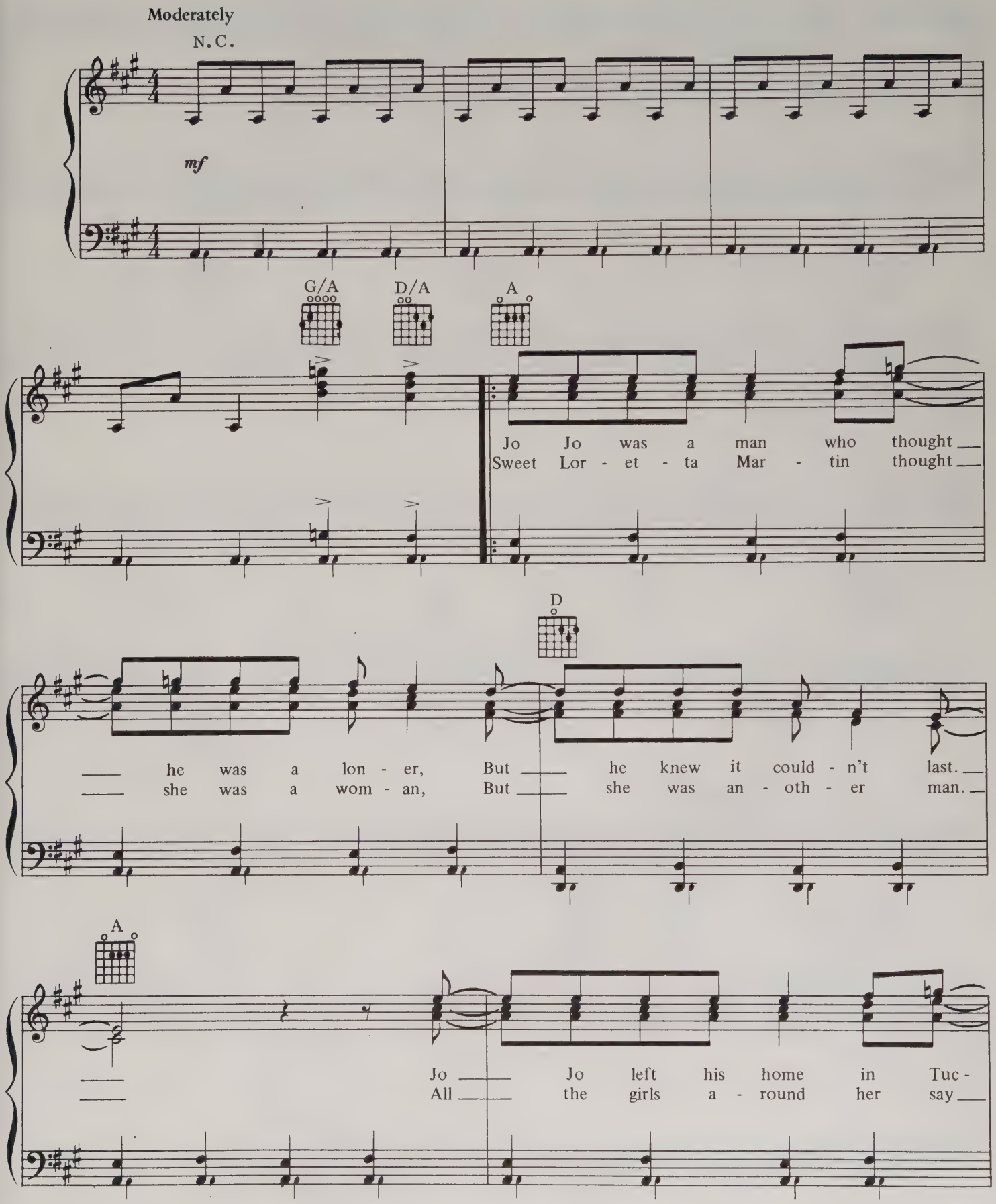

Gsus2
G
C/G
G
what you make, for us to take, it's all too much.
C/G
G
C/G
G
C/G
G
C6/G
G
It's too much. Ah.
C/G
G
C/G
G
C/G
G
C6/G
G
It's too much.
G
tr
3


C/G
G
With your long blonde hair and your eyes
of blue.
With your long
blonde hair and your eyes of blue.


G
C/G
G
C/G
G
C/G
You're too much!
G
C/G
G
C/G
G
C6/G
G
C/G
G
C
G
Repeating and disintegrating
Too much!

Get Back

By JOHN LENNON and PAUL McCARTNEY


Moderately
N. C.
mf
G/A
D/A
A
Jo Jo was a man who thought
Sweet Lor - et - ta Mar - tin thought
D
he was a lon - er, But he knew it could - n't last.
she was a wom - an, But she was an - oth - er man.
A
Jo Jo left his home in Tuc -
All the girls a - round her say

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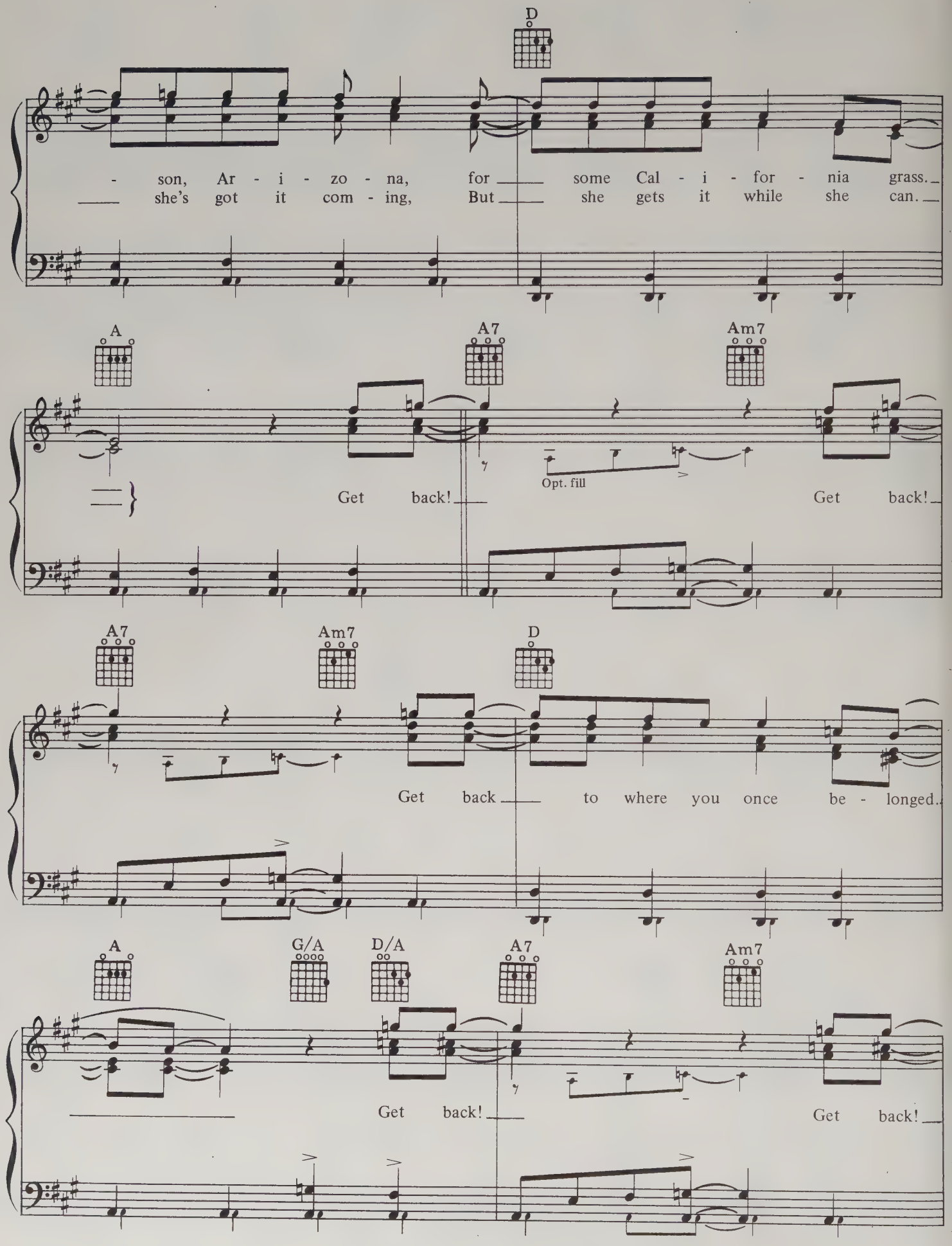
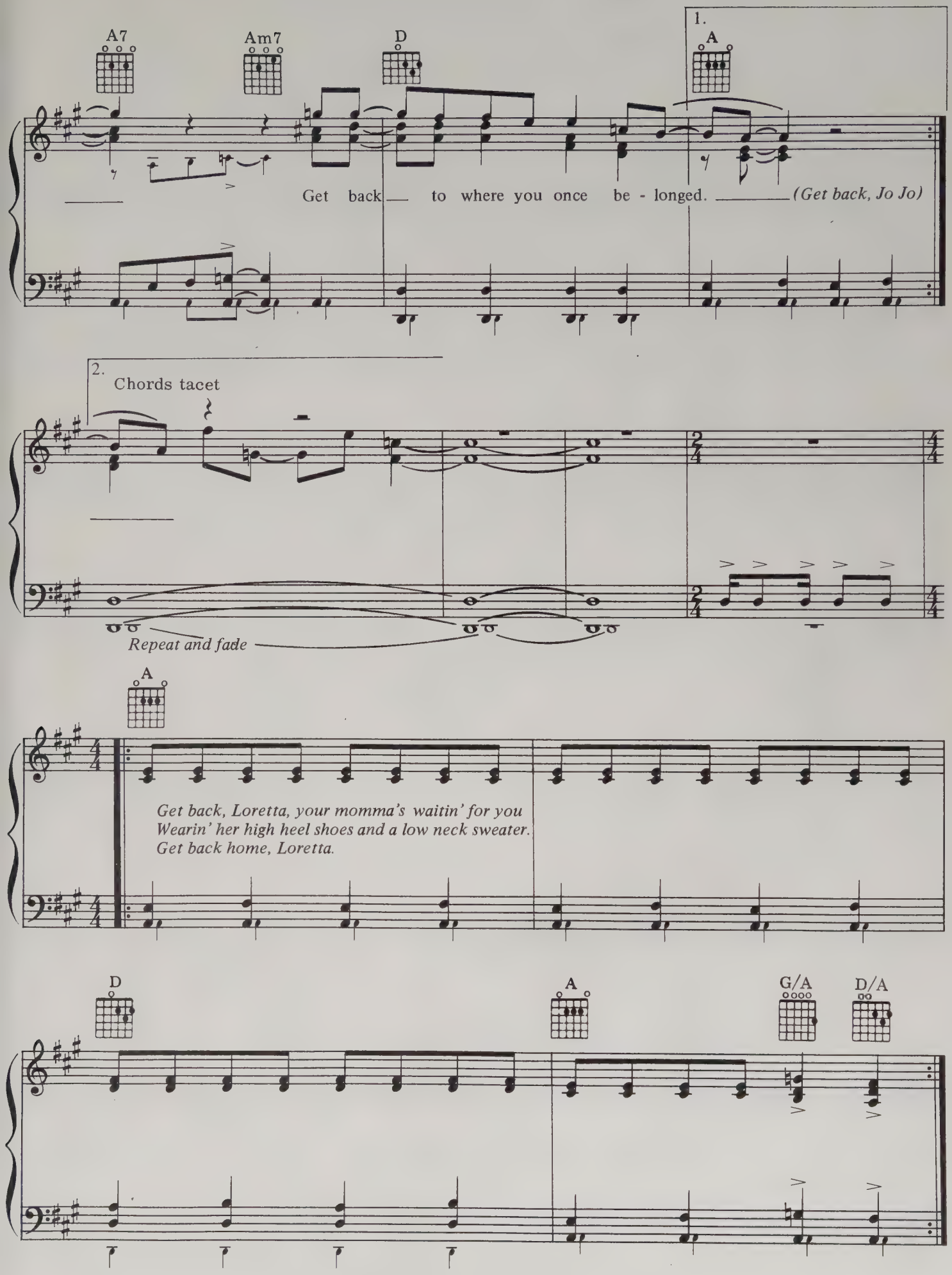
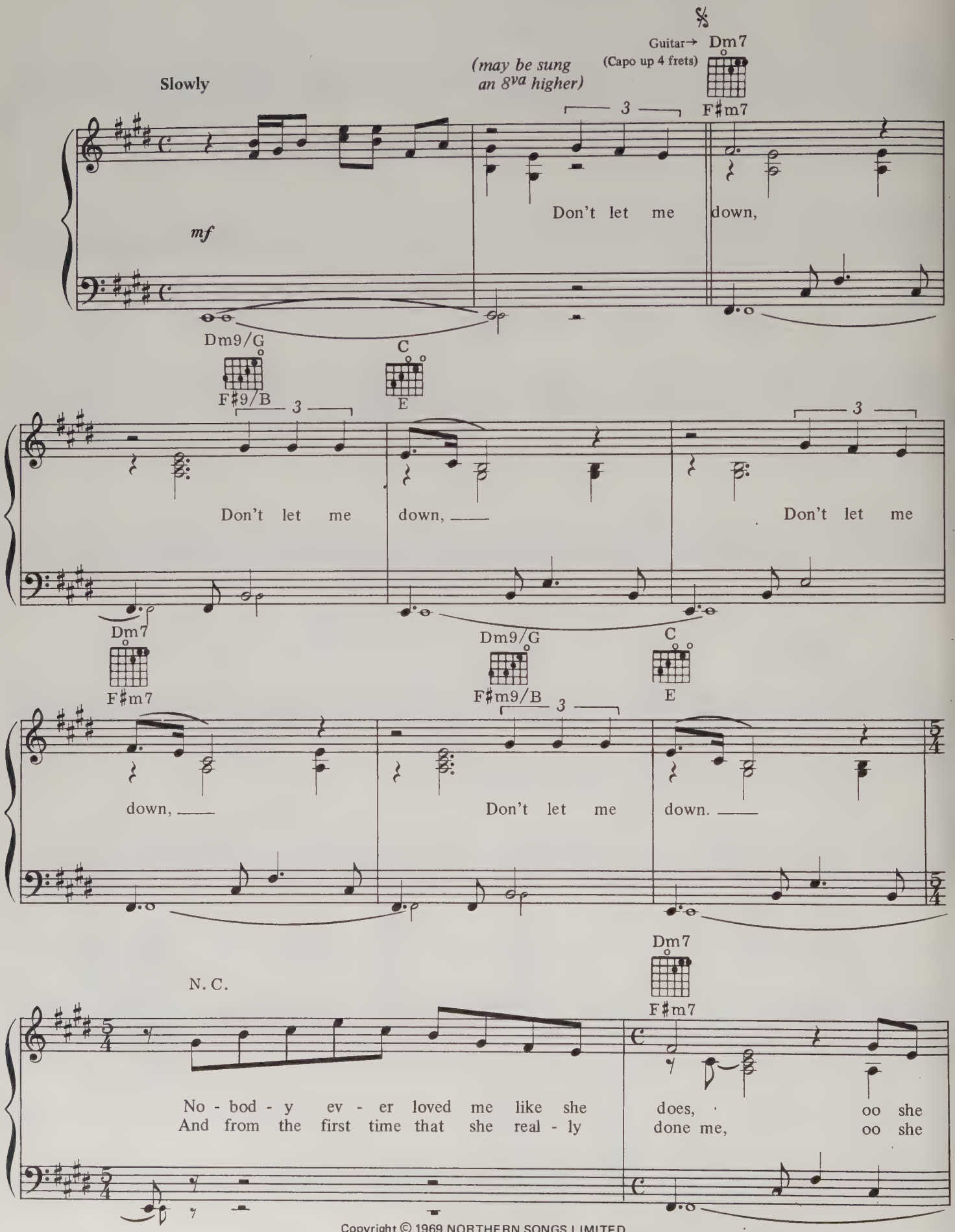

D
- son, Ar - i - zo - na, for some Cal - i - for - nia grass.
she's got it com - ing, But she gets it while she can.
A
A7
Am7
Opt. fill
Get back! Get back!
A7
Am7
D
Get back to where you once be - longed.
A
G/A
D/A
A7
Am7
Get back! Get back!


A7
Am7
D
1.
A
Get back to where you once be - longed. (Get back, Jo Jo)
2.
Chords tacet
Repeat and fade
A
Get back, Loretta, your momma's waitin' for you
Wearin' her high heel shoes and a low neck sweater.
Get back home, Loretta.
D
A
G/A
D/A

Don't Let Me Down

By JOHN LENNON and PAUL McCARTNEY



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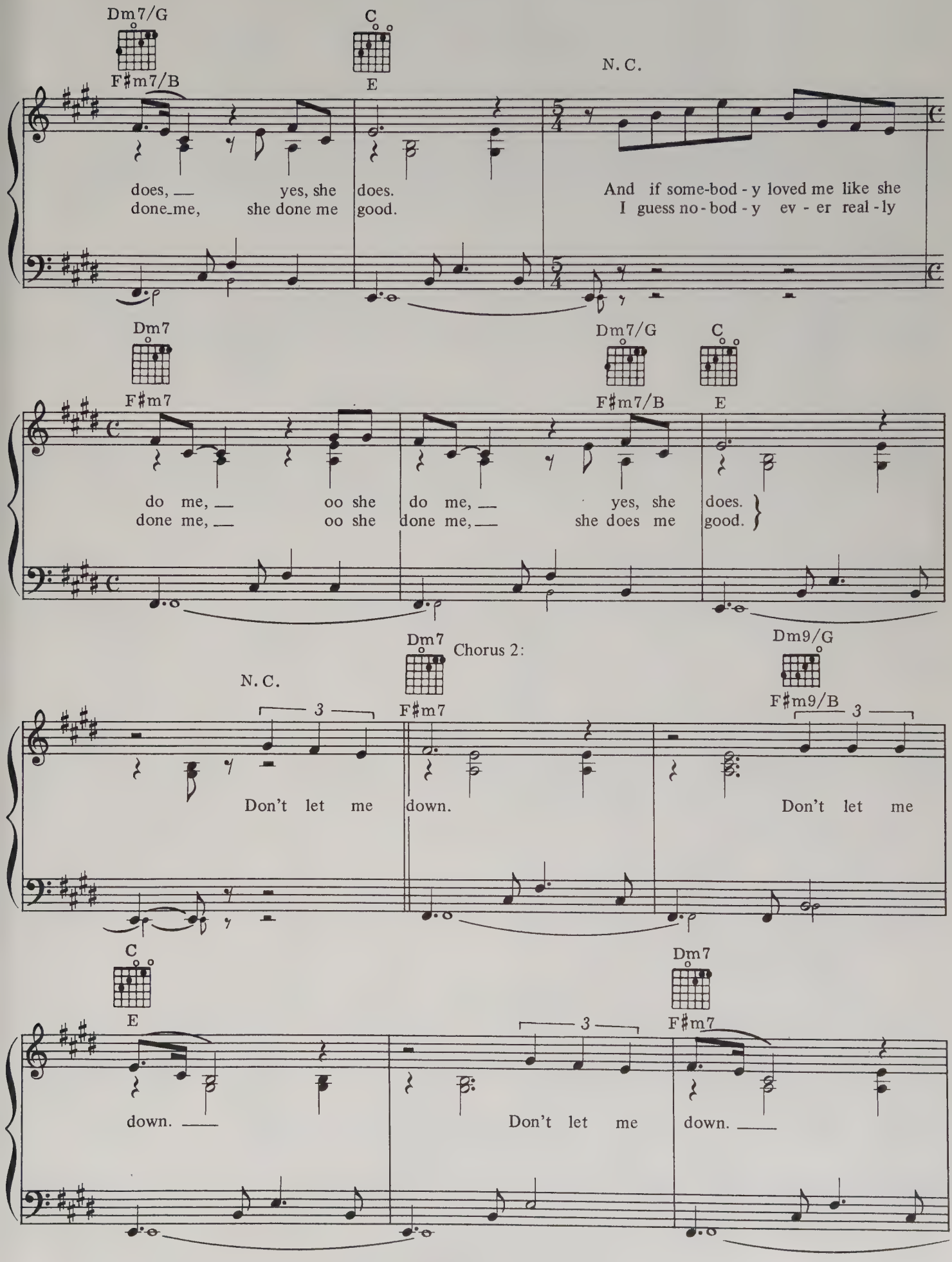
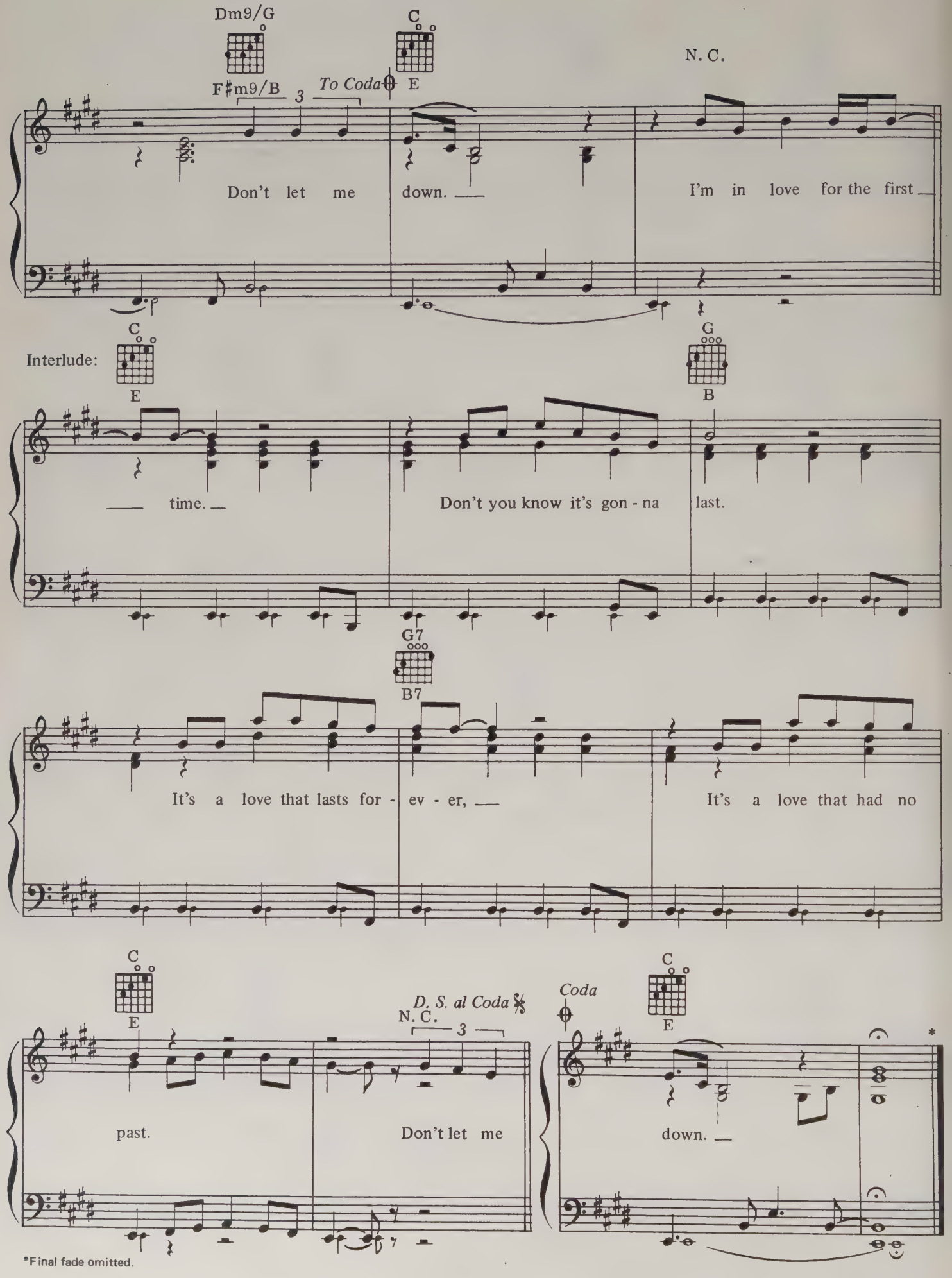
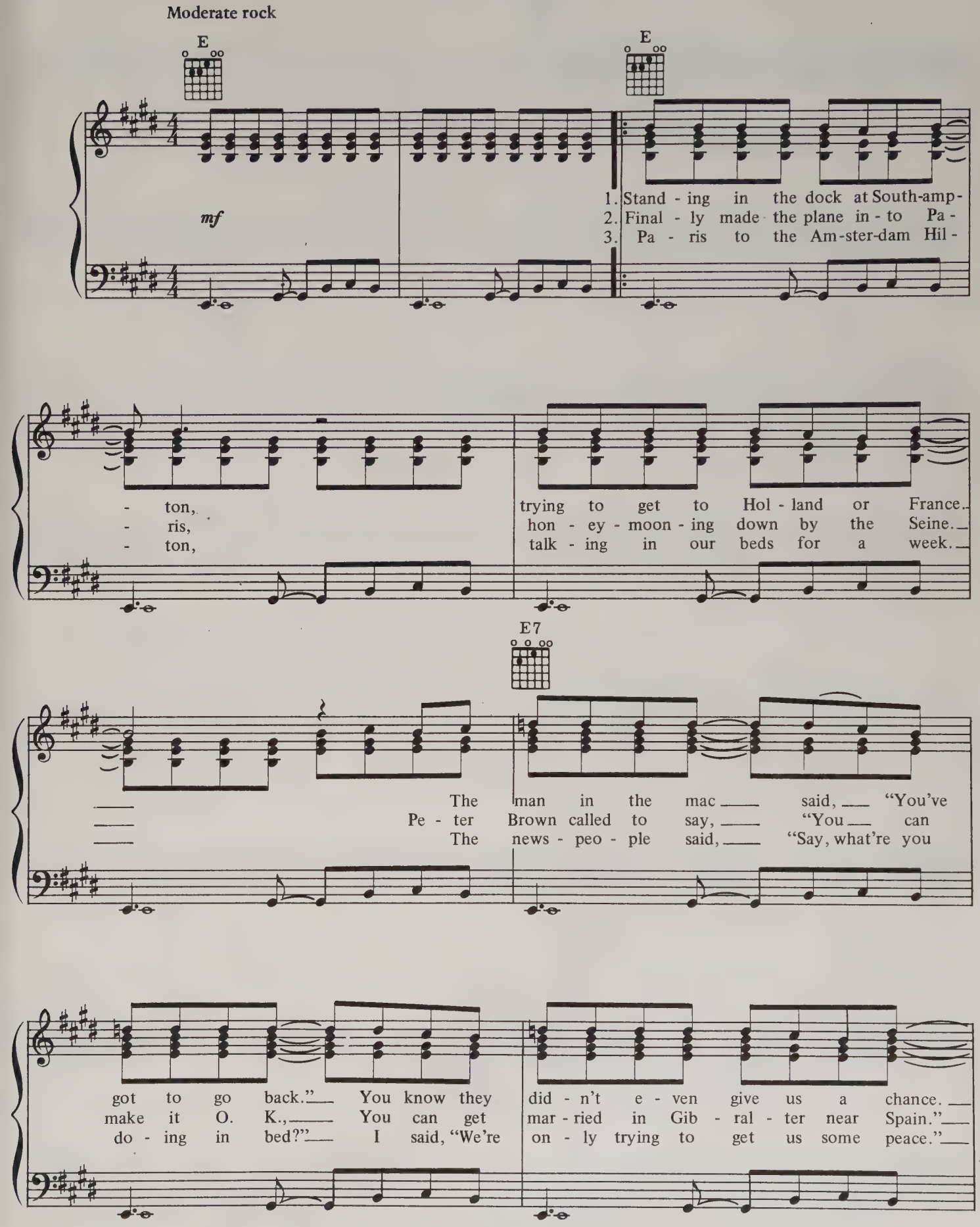

Dm7/G
F♯m7/B
C
E
N. C.
does, — yes, she does.
done me, she done me good.
And if some-bod - y loved me like she
I guess no - bod - y ev - er real - ly
Dm7
F♯m7
Dm7/G
F♯m7/B
C
E
do me, — oo she do me, — yes, she does.
done me, — oo she done me, — she does me good.
Dm7
F♯m7
Chorus 2:
N. C.
Dm9/G
F♯m9/B
3
Don't let me down.
Don't let me
C
E
Dm7
F♯m7
down. —
Don't let me
down. —


Dm9/G
C
F♯m9/B
3
To Coda
E
N. C.
Don't let me down.
I'm in love for the first
Interlude:
C
E
G
B
time.
Don't you know it's gon - na last.
G7
B7
It's a love that lasts for - ev - er,
It's a love that had no
C
E
D. S. al Coda
N. C.
3
Coda
C
E
past.
Don't let me
down.
*Final fade omitted.

Ballad Of John And Yoko

By JOHN LENNON and PAUL McCARTNEY


Moderate rock
E
E
mf
1. Stand - ing in the dock at South-amp-
2. Final - ly made the plane in - to Pa -
3. Pa - ris to the Am-ster-dam Hil -
- ton,
- ris,
- ton,
trying to get to Hol - land or France.
hon - ey - moon - ing down by the Seine.
talk - ing in our beds for a week.
E7
The man in the mac said, "You've
Pe - ter Brown called to say, "You can
The news - peo - ple said, "Say, what're you
got to go back." You know they
make it O. K., You can get
do - ing in bed?" I said, "We're
did - n't e - ven give us a chance.
mar - ried in Gib - ral - ter near Spain."
on - ly trying to get us some peace."

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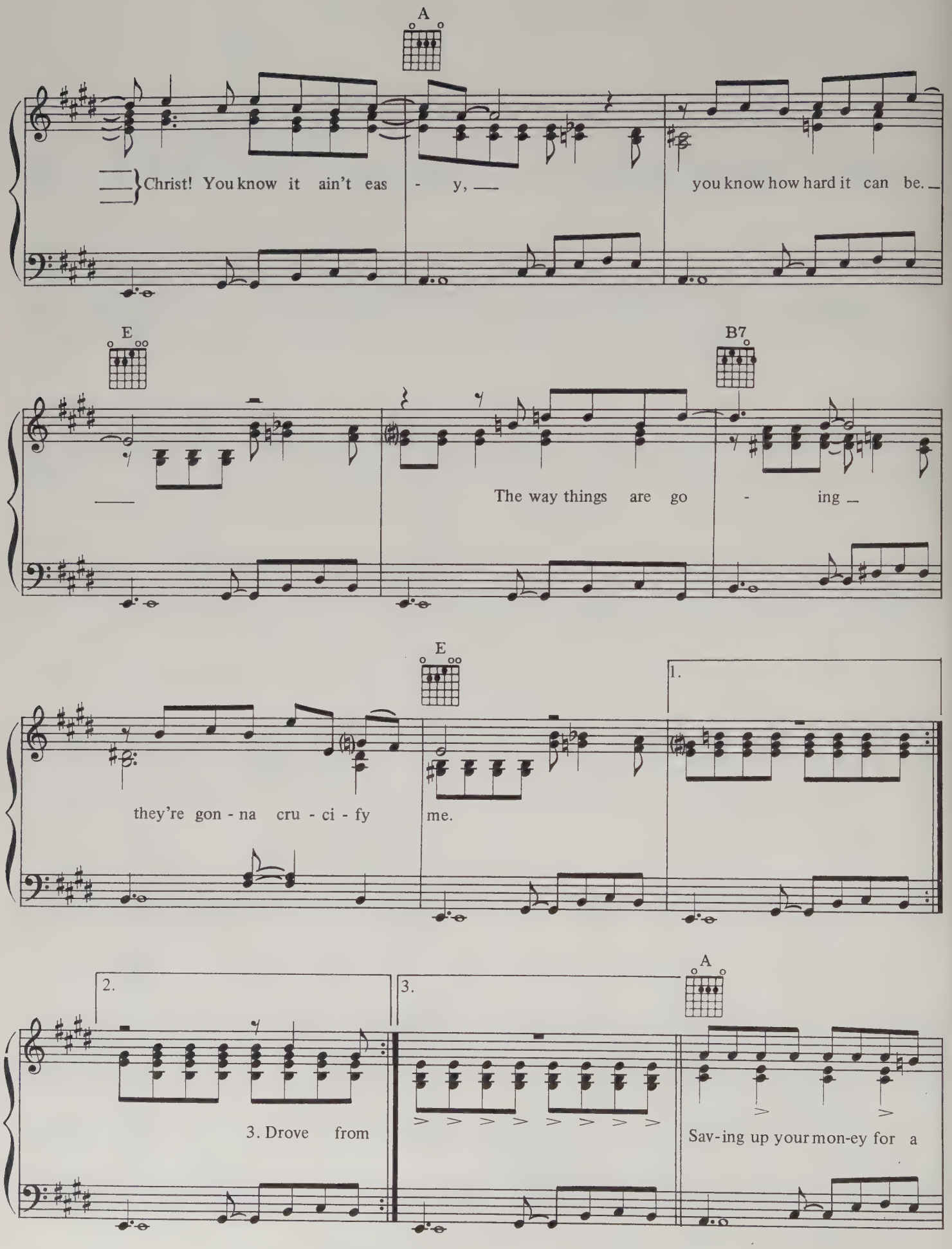
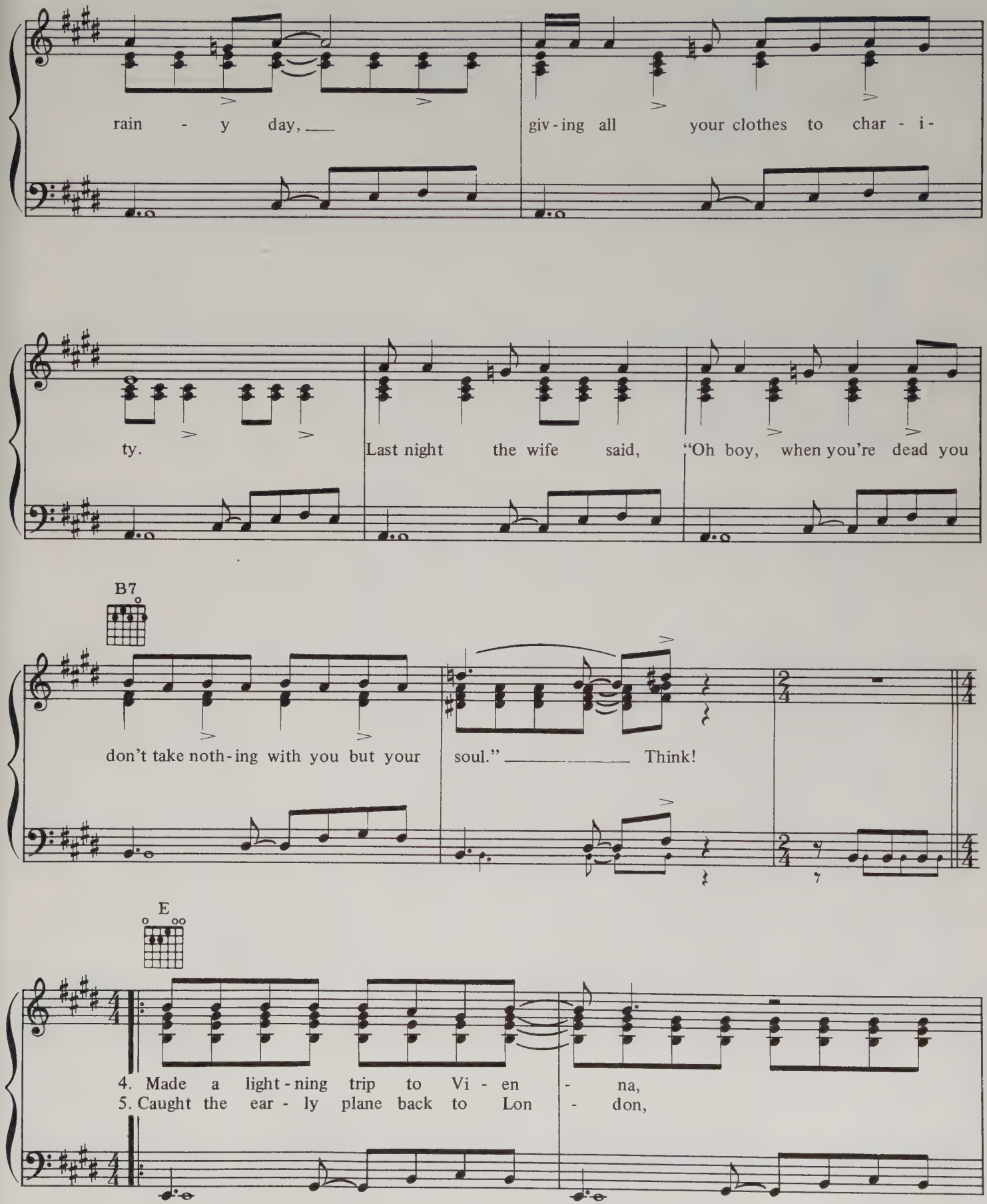
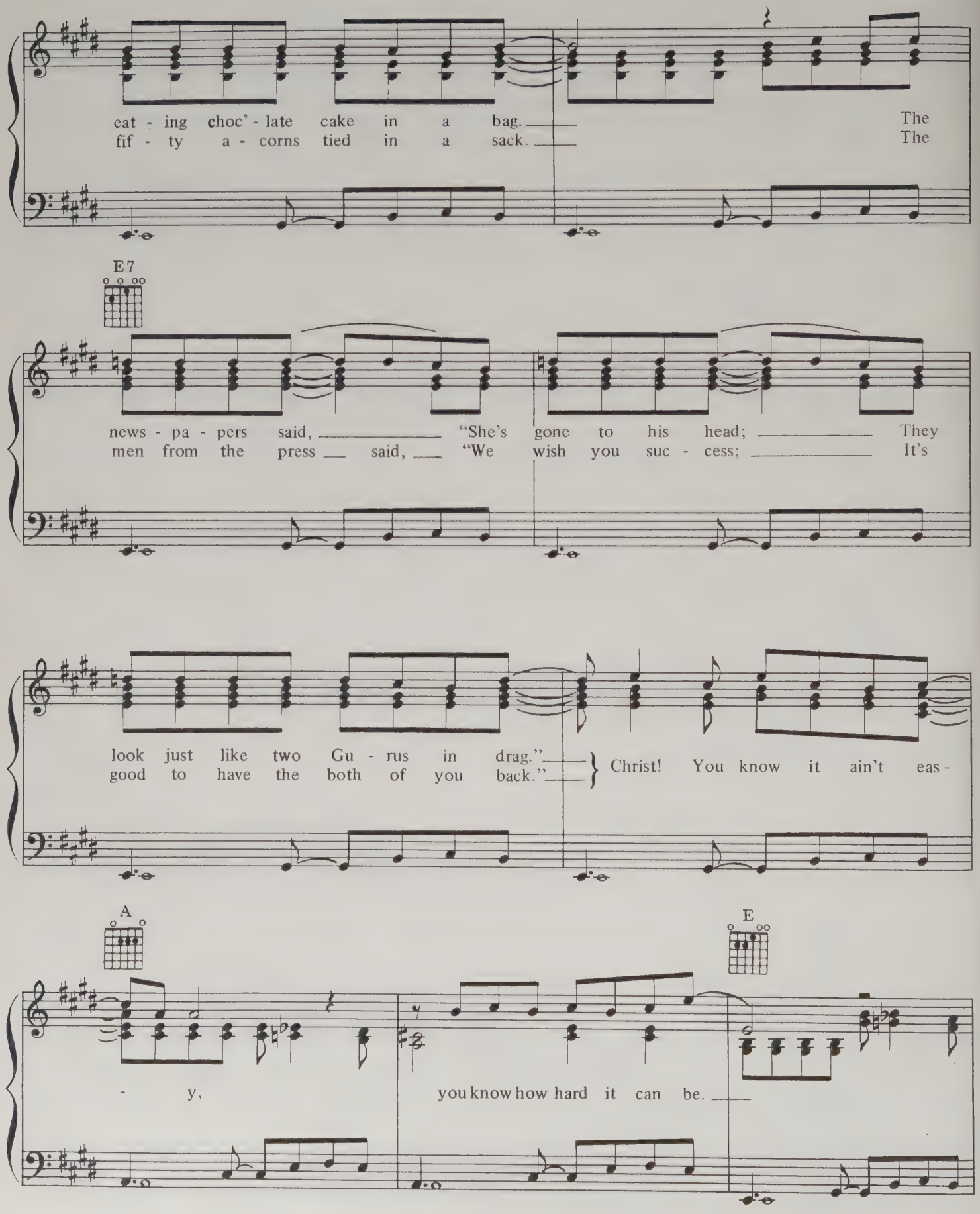
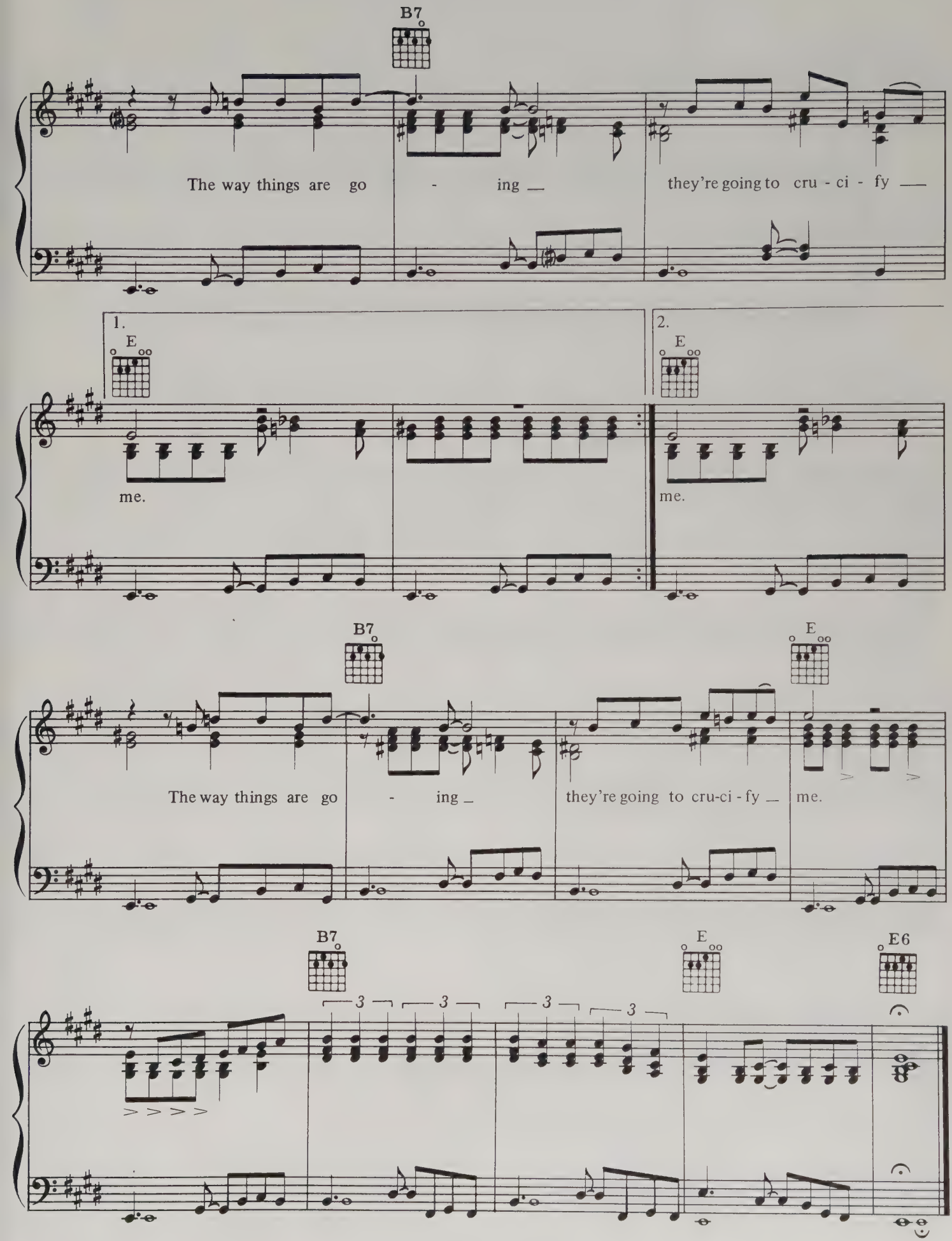

A
Christ! You know it ain't eas - y, —
you know how hard it can be. —
E
B7
The way things are go - ing —
E
1.
they're gon - na cru - ci - fy
me.
2.
3.
A
3. Drove from
Sav-ing up your mon-ey for a

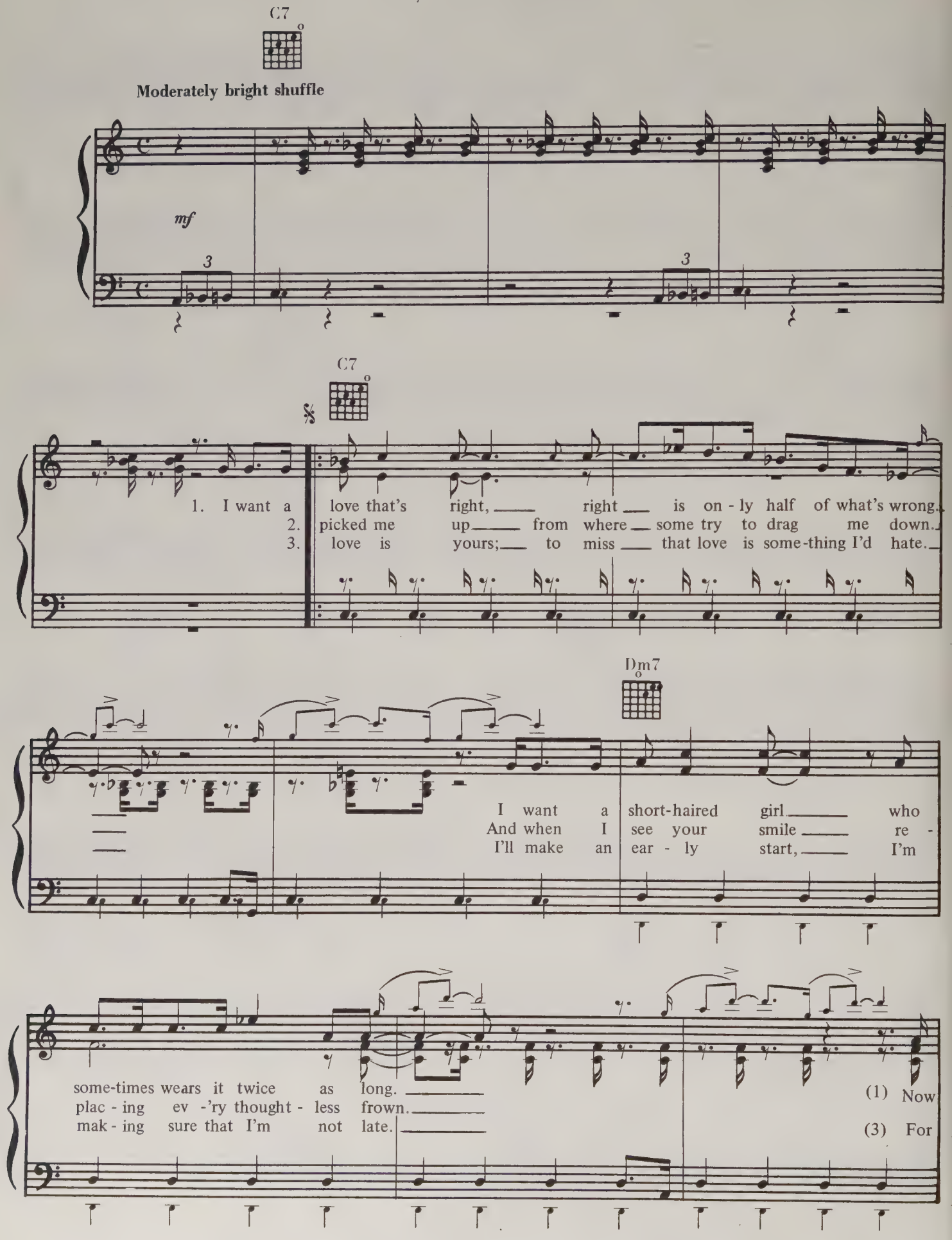

rain - y day,
giv-ing all your clothes to char - i-
ty.
Last night the wife said, "Oh boy, when you're dead you
B7
don't take noth-ing with you but your soul." Think!
E
4. Made a light-ning trip to Vi - en - na,
5. Caught the ear - ly plane back to Lon - don,


eat - ing choc' - late cake in a bag.
fif - ty a - corns tied in a sack.
The
The
E7
news - pa - pers said, "She's gone to his head;
men from the press said, "We wish you suc - cess;
They
It's
look just like two Gu - rus in drag."
good to have the both of you back."
Christ! You know it ain't eas -
A
E
- y,
you know how hard it can be.


B7
The way things are go - ing
they're going to cru - ci - fy
1.
E
me.
2.
E
me.
B7
The way things are go - ing
E
they're going to cru-ci - fy
me.
B7
3
3
3
3
E
E6

Old Brown Shoe

By GEORGE HARRISON


C7
Moderately bright shuffle
mf
3
3
C7
1. I want a love that's right, right is on - ly half of what's wrong.
2. picked me up from where some try to drag me down.
3. love is yours; to miss that love is some-thing I'd hate.
Dm7
I want a short-haired girl who
And when I see your smile re -
I'll make an ear - ly start, I'm
some-times wears it twice as long.
plac - ing ev -'ry thought - less frown.
mak - ing sure that I'm not late.
(1) Now
(3) For

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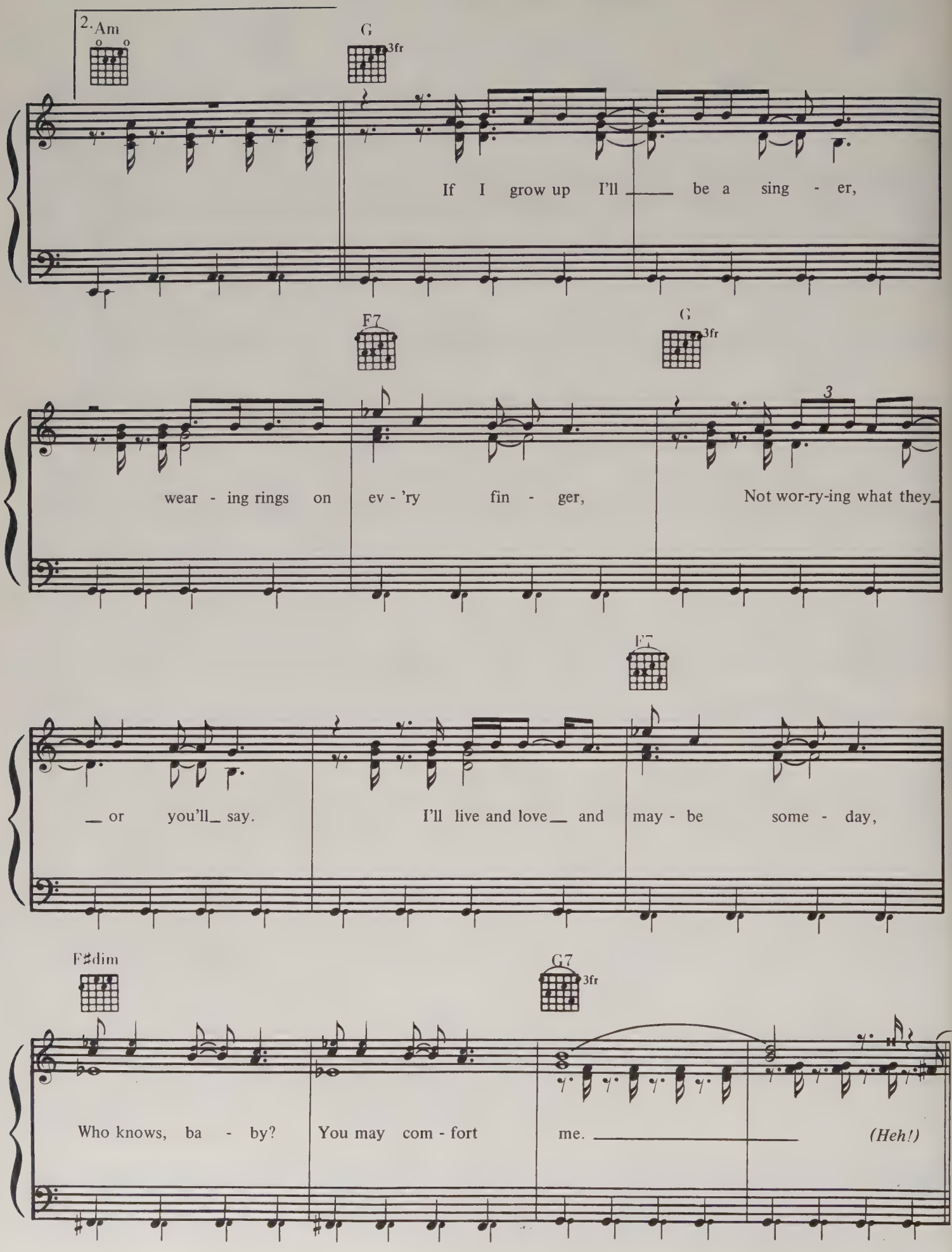
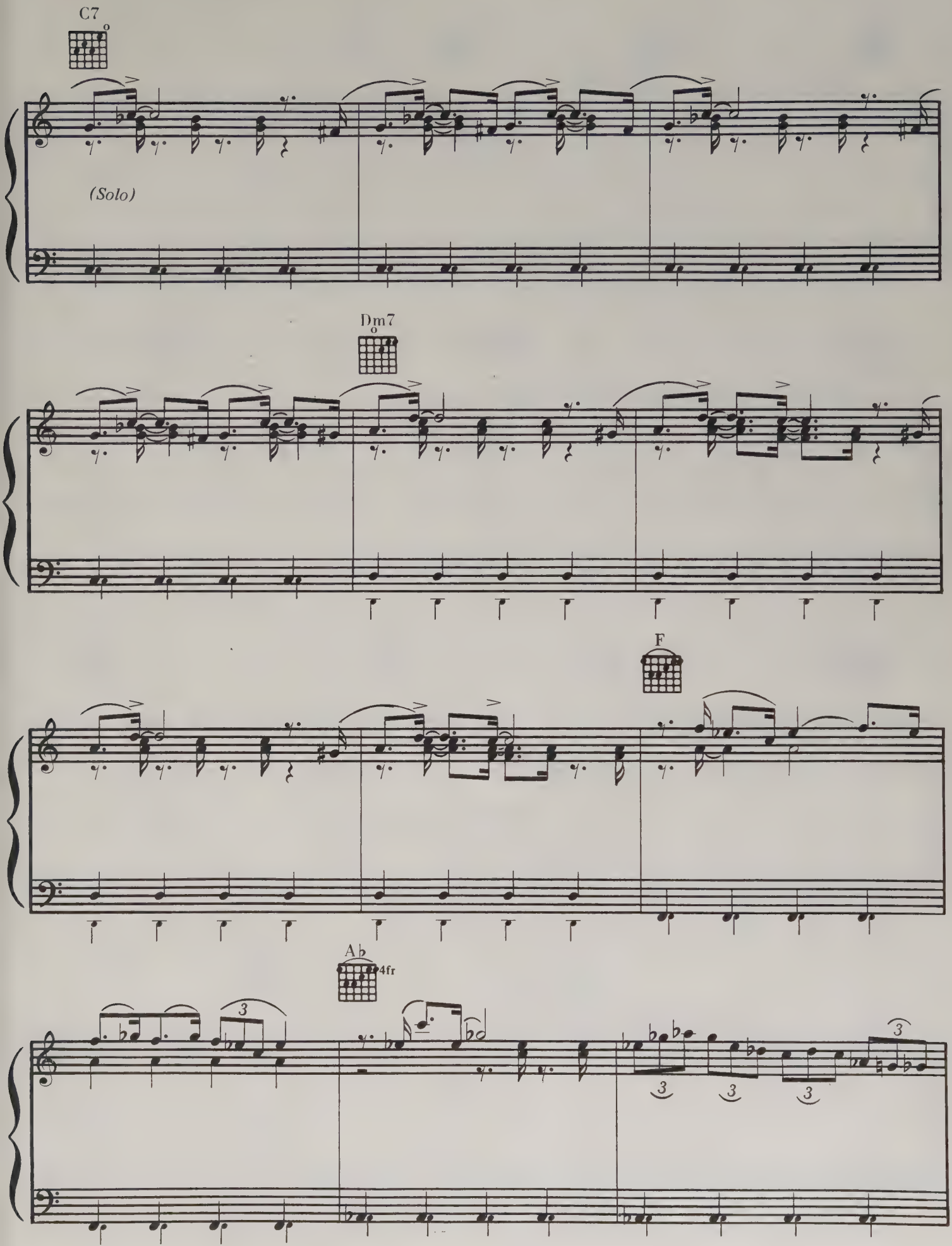
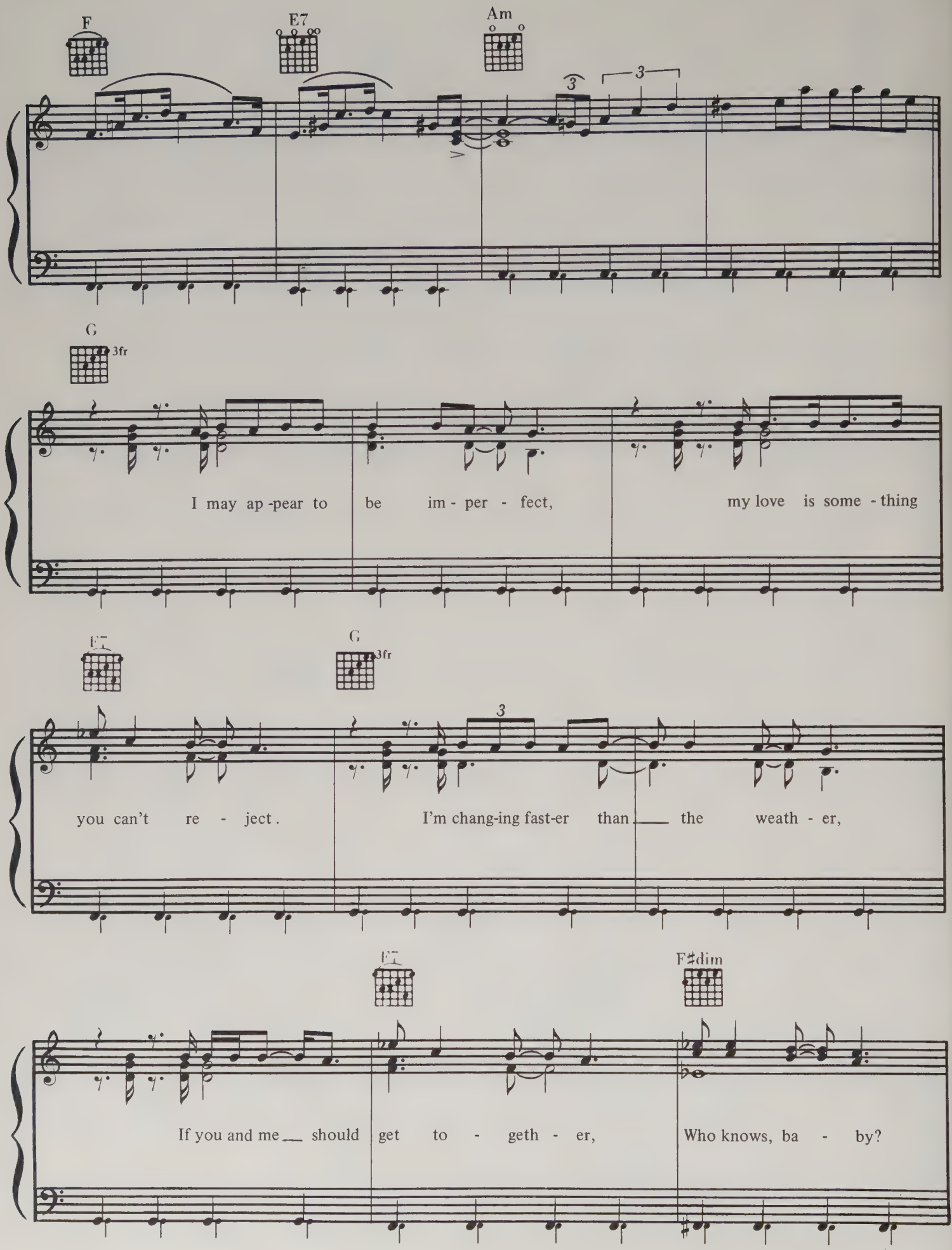
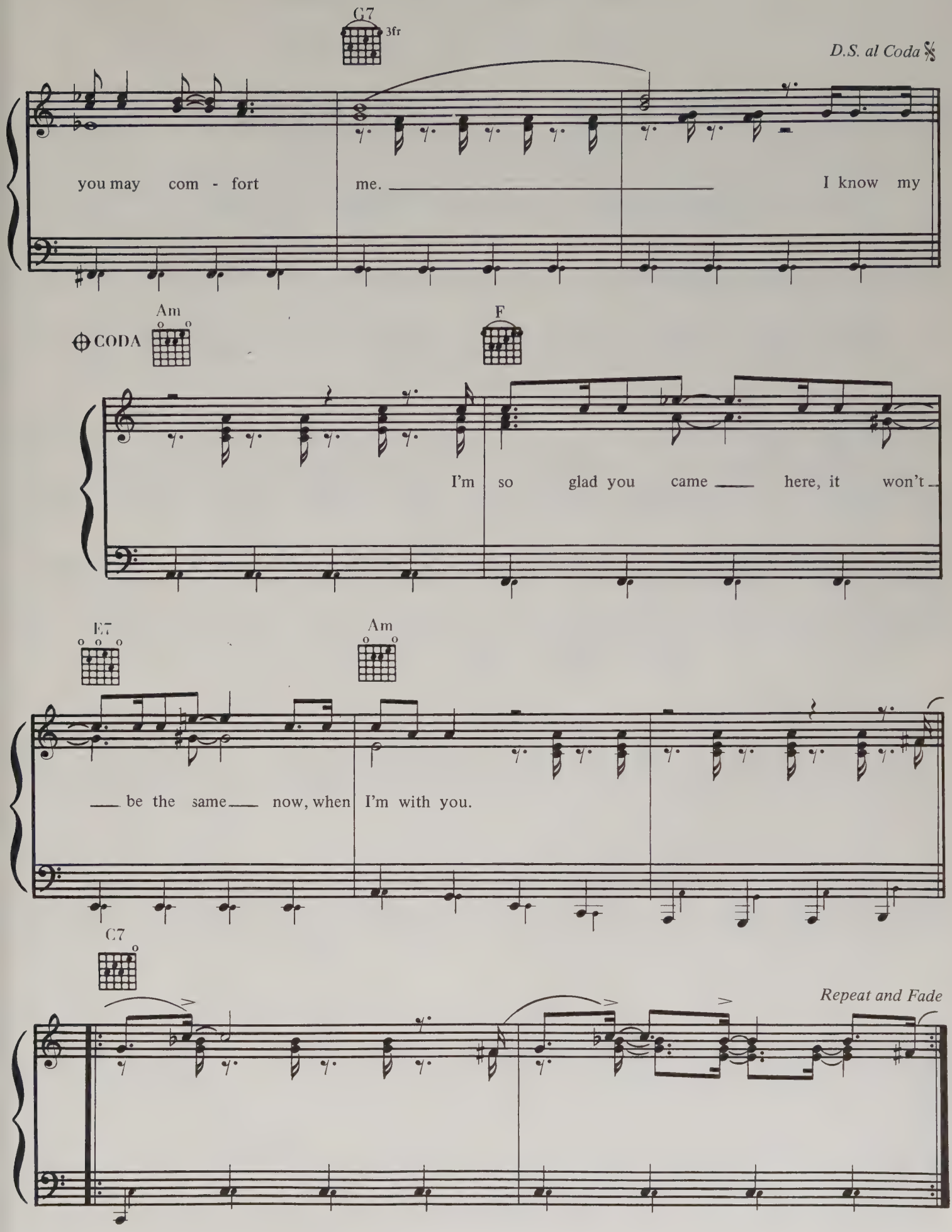
F
Ab
4fr
I'm step-pin' out this old brown shoe,
Got me es - cap - ing from this zoo,
your sweet top lip I'm in the queue,
Ba - by, I'm in
Ba - by, I'm in
Ba - by, I'm in
F
love with you. I'm so glad you came here, it won't
love with you. I'm so glad you came here, it won't
love with you. I'm so glad you came here, it won't
E7
Am
3rd time to Coda
be the same now. I'm tell - ing you. (to 1st ending)
be the same now, when I'm with you. (to 2nd ending)
be the same now, when I'm with you. (to Coda)
1.
C7
Though you


2. Am
G
3fr
If I grow up I'll be a sing - er,
F7
G
3fr
3
wear - ing rings on ev - 'ry fin - ger,
Not wor-ry-ing what they
F7
or you'll say.
I'll live and love and
may - be some - day,
F♯dim
G7
3fr
Who knows, ba - by?
You may com - fort
me.
(Heh!)


C7
(Solo)
Dm7
F
A♭
4fr


F
E7
Am
3
3
G
3fr
I may ap-pear to be im - per - fect, my love is some - thing
E7
G
3fr
3
you can't re - ject. I'm chang-ing fast-er than the weath - er,
E7
F♯dim
If you and me should get to - geth - er, Who knows, ba - by?


G7
3fr
D.S. al Coda
you may com - fort me. I know my
Am
CODA
F
I'm so glad you came here, it won't
E7
Am
be the same now, when I'm with you.
C7
Repeat and Fade

Give Peace A Chance

By JOHN LENNON and PAUL McCARTNEY

Moderately
mf
C
Ev - 'ry - bod - y's talk - ing a - bout
Ev - 'ry - bod - y's talk - ing a - bout
Ev - 'ry - bod - y's talk - ing a - bout
Ev - 'ry - bod - y's talk - ing a - bout
Bag - is - m, Shag - is - m,
Min - is - ters, Sin - is - ters,
Rev - o - lu - tion, Ev - o - lu - tion,
John and Yo - ko, Tim - my Lea - ry,
Drag - is - m, Mad - is - m,
Ban - is - ters and Can - is - ters,
Mas - ti - ca - tion, Flag - el - la - tions,
Rose - mar - y, Tom - my Smoth - ers,
Rag - is - m, Tag - is - m,
Bish - ops and Fish - ops,
Reg - u - la - tions, In - te - gra - tions,
Bob - by Dy - lan, Tom - my Coop - er,
This - is - m, That - is - m,
Rab - bits and Pop - eyes,
Med - i - ta - tion, U - nit-ed Na - tions,
Der - ek Tay - lor, Nor - man Mail - er,
Is - n't it the most?
Bye - bye Bye - byes.
Con - grat - u - la - tions.
Al - len Gins - berg, Ha - re Krish - na

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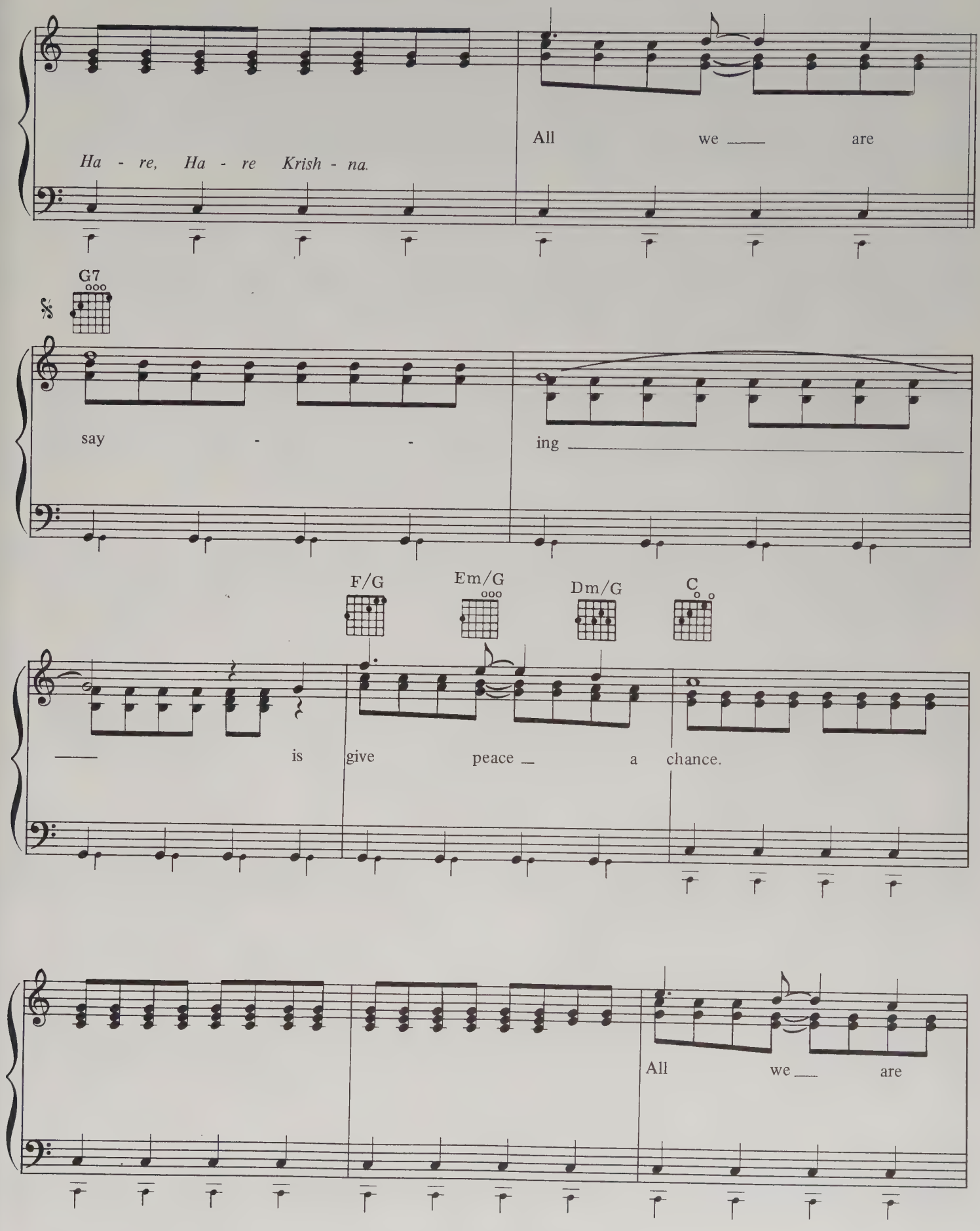
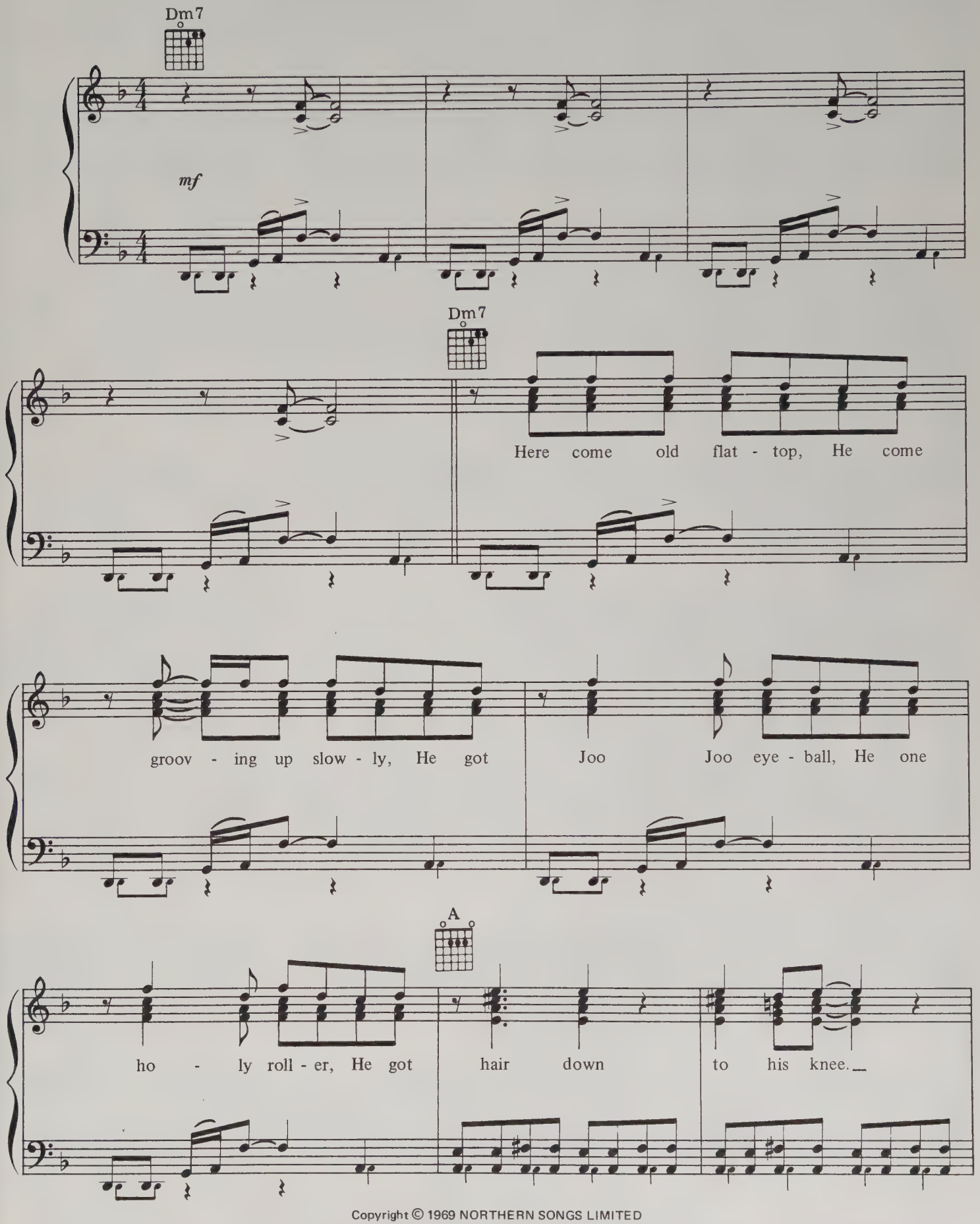

Ha - re, Ha - re Krish - na.
All we ___ are
G7
say - -
ing ___
F/G
Em/G
Dm/G
C
___ is give peace ___ a chance.
All we ___ are

G7
say - - ing is
F/G
Em/G
G7
C
give peace a chance.
1.
2.
C'mon,
Let me tell you now,
3.
4.
D. S. and fade
Oh let's stick to it.
All we are

Come Together

By JOHN LENNON and PAUL McCARTNEY

Moderately slow, with a double-time feeling


Dm7
mf
Dm7
Here come old flat - top, He come
groov - ing up slow - ly, He got
Joo Joo eye - ball, He one
A
ho - ly roll - er, He got
hair down
to his knee.

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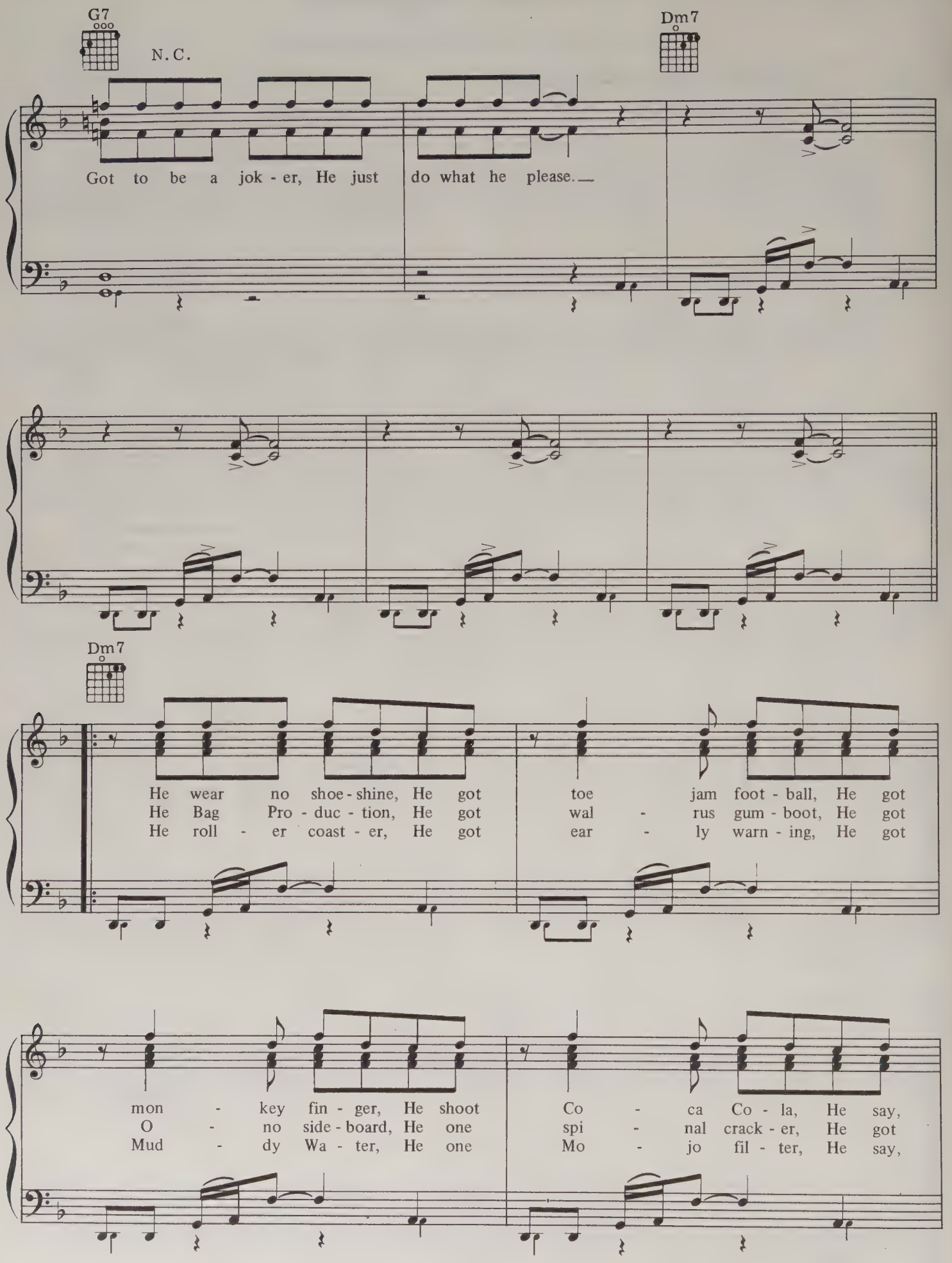
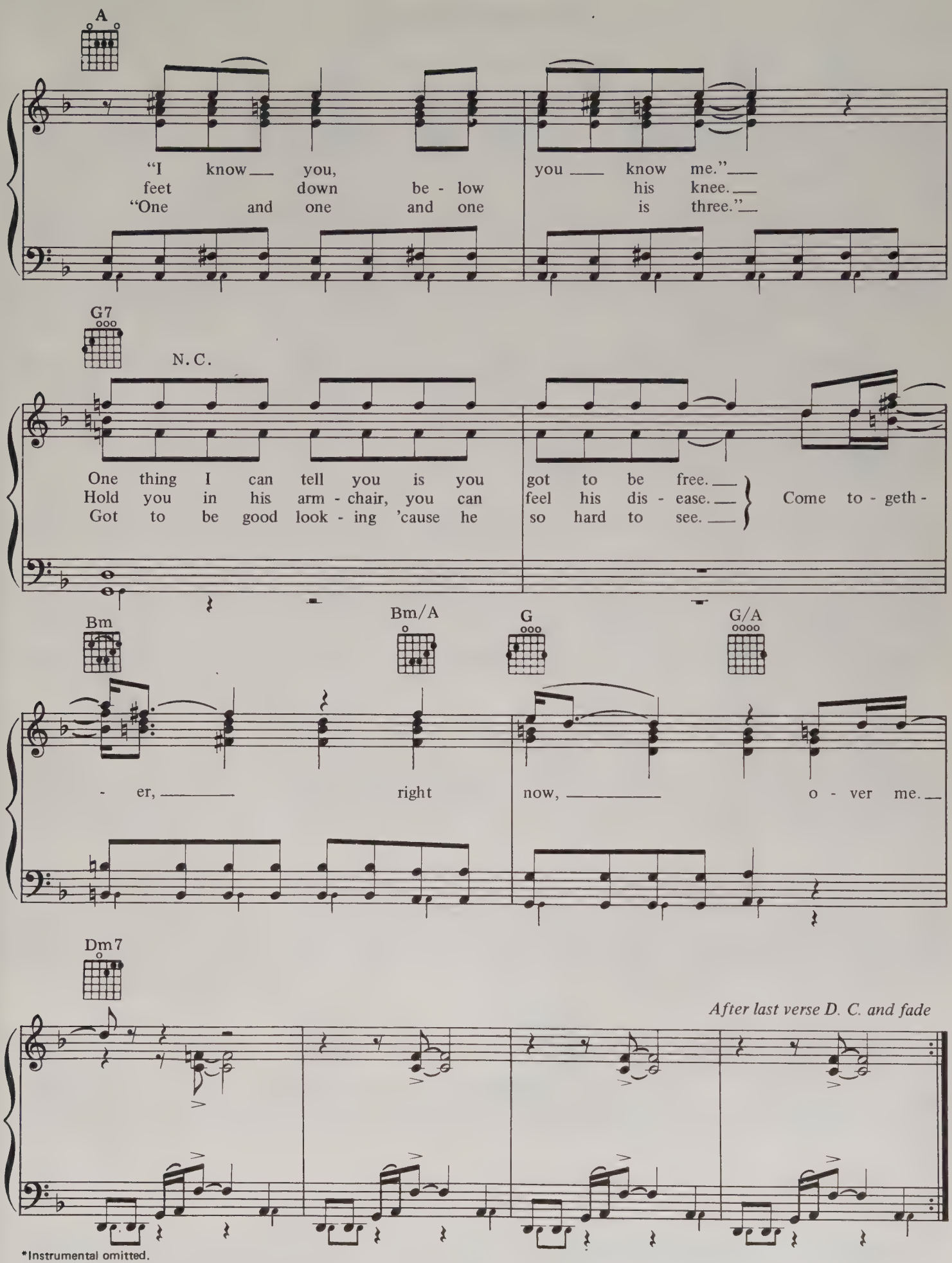
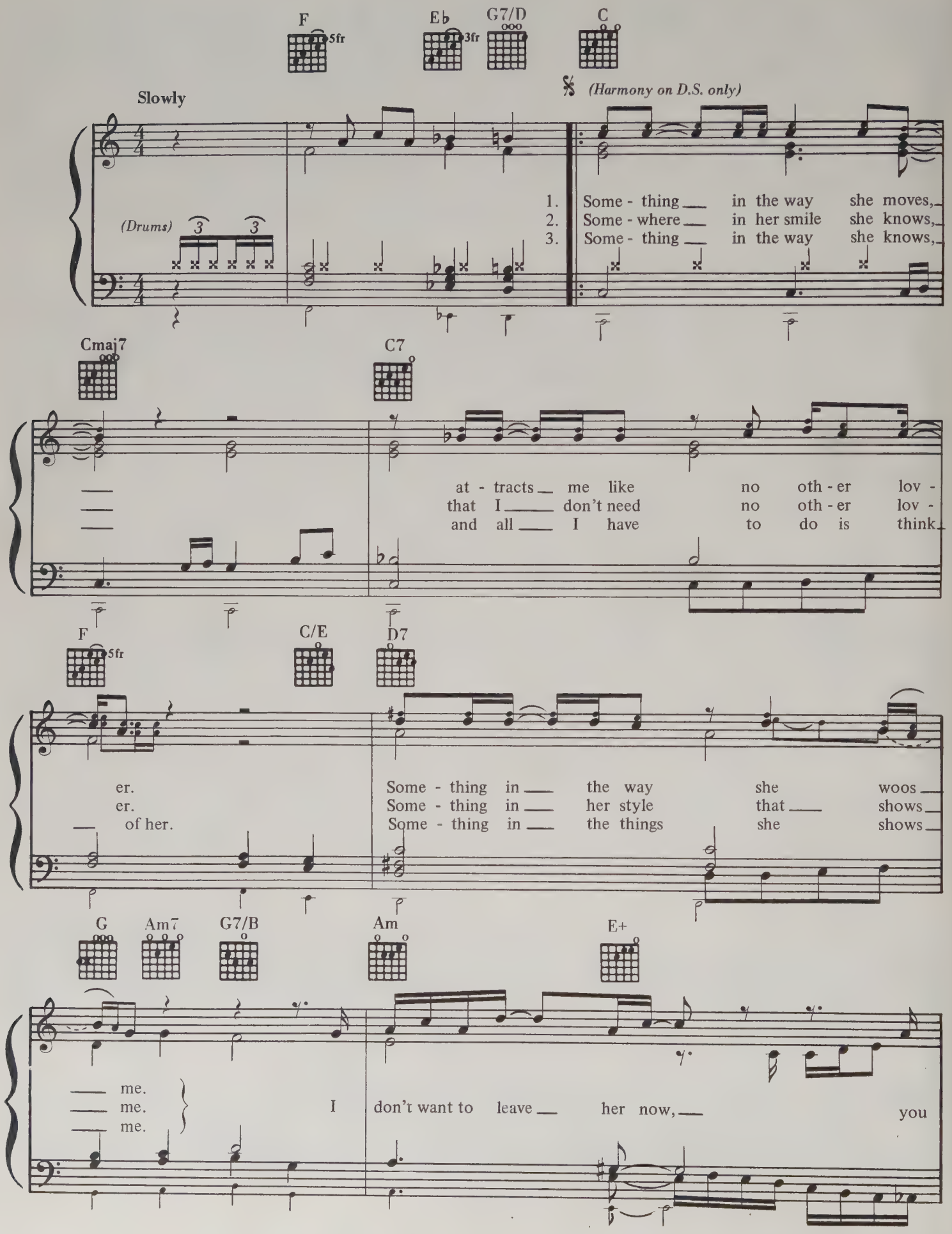

G7
N.C.
Dm7
Got to be a jok - er, He just do what he please.
Dm7
He wear no shoe - shine, He got toe jam foot - ball, He got
He Bag Pro - duc - tion, He got wal - rus gum - boot, He got
He roll - er coast - er, He got ear - ly warn - ing, He got
mon - key fin - ger, He shoot Co - ca Co - la, He say,
O - no side - board, He one spi - nal crack - er, He got
Mud - dy Wa - ter, He one Mo - jo fil - ter, He say,


A
"I know you, you know me."
feet down be - low his knee.
"One and one and one is three."
G7
N.C.
One thing I can tell you is you got to be free.
Hold you in his arm - chair, you can feel his dis - ease.
Got to be good look - ing 'cause he so hard to see.
Come to - geth -
Bm
Bm/A
G
G/A
- er, right now, o - ver me.
Dm7
After last verse D. C. and fade

*Instrumental omitted.

Something

By GEORGE HARRISON



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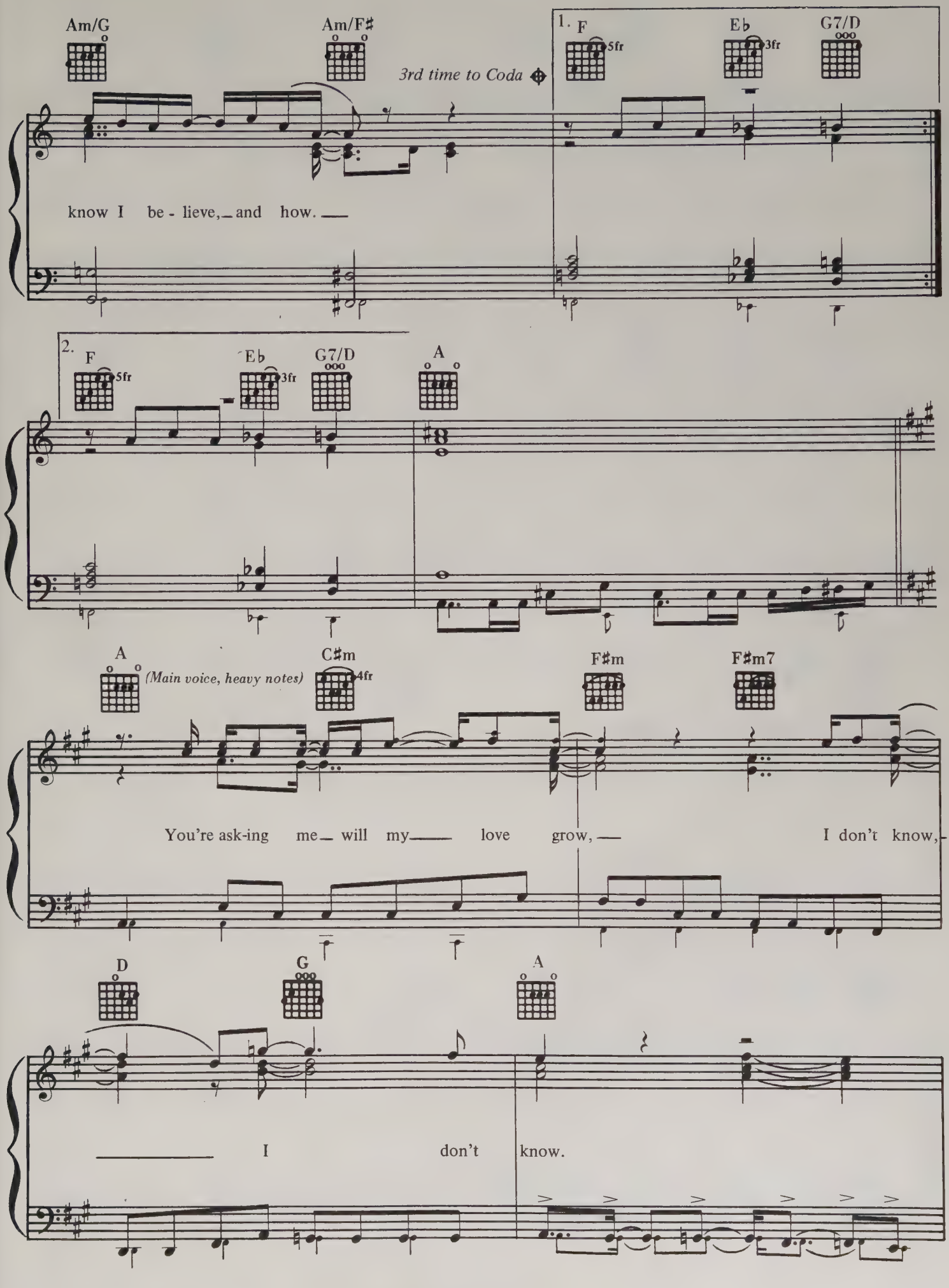
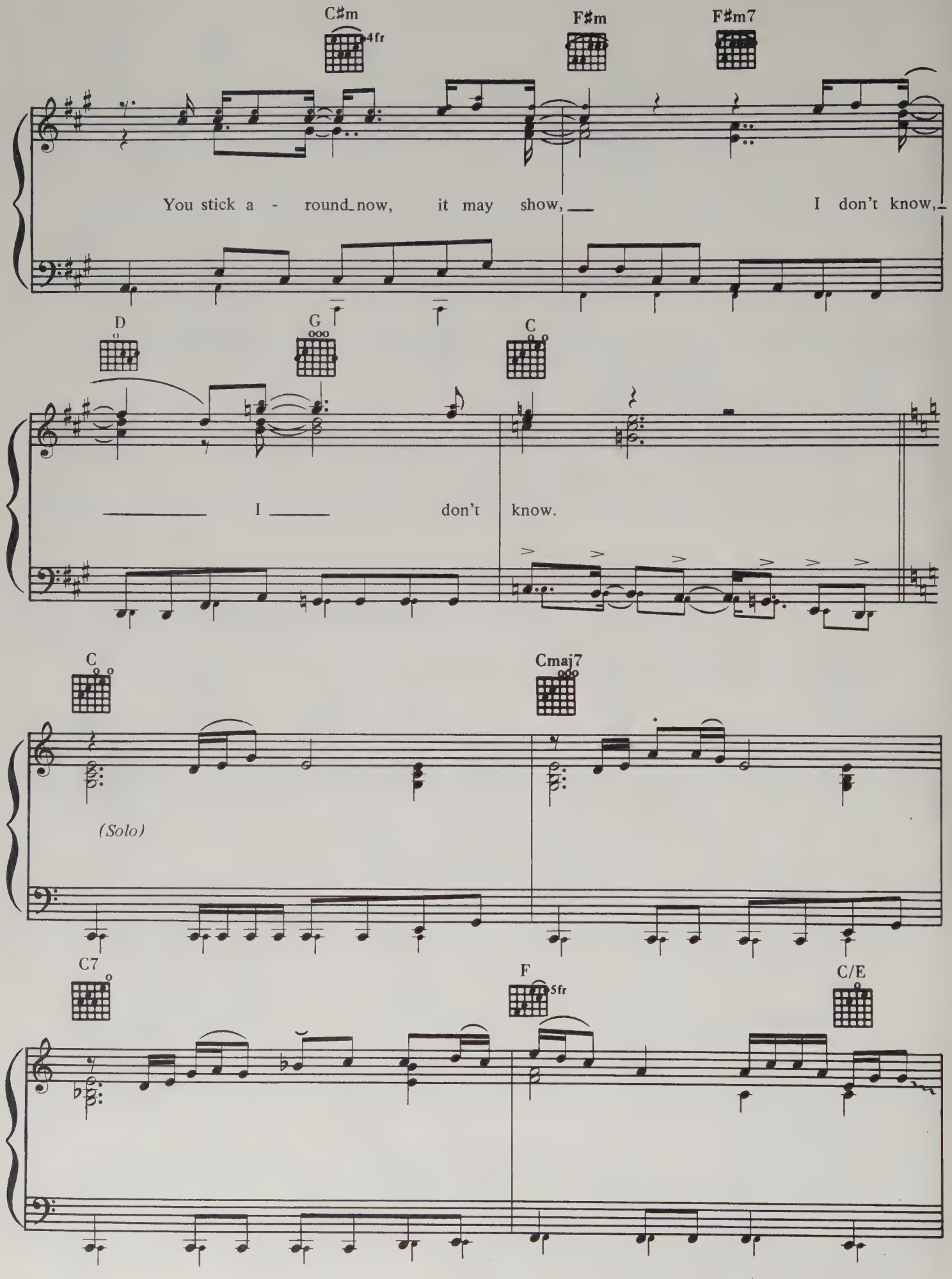
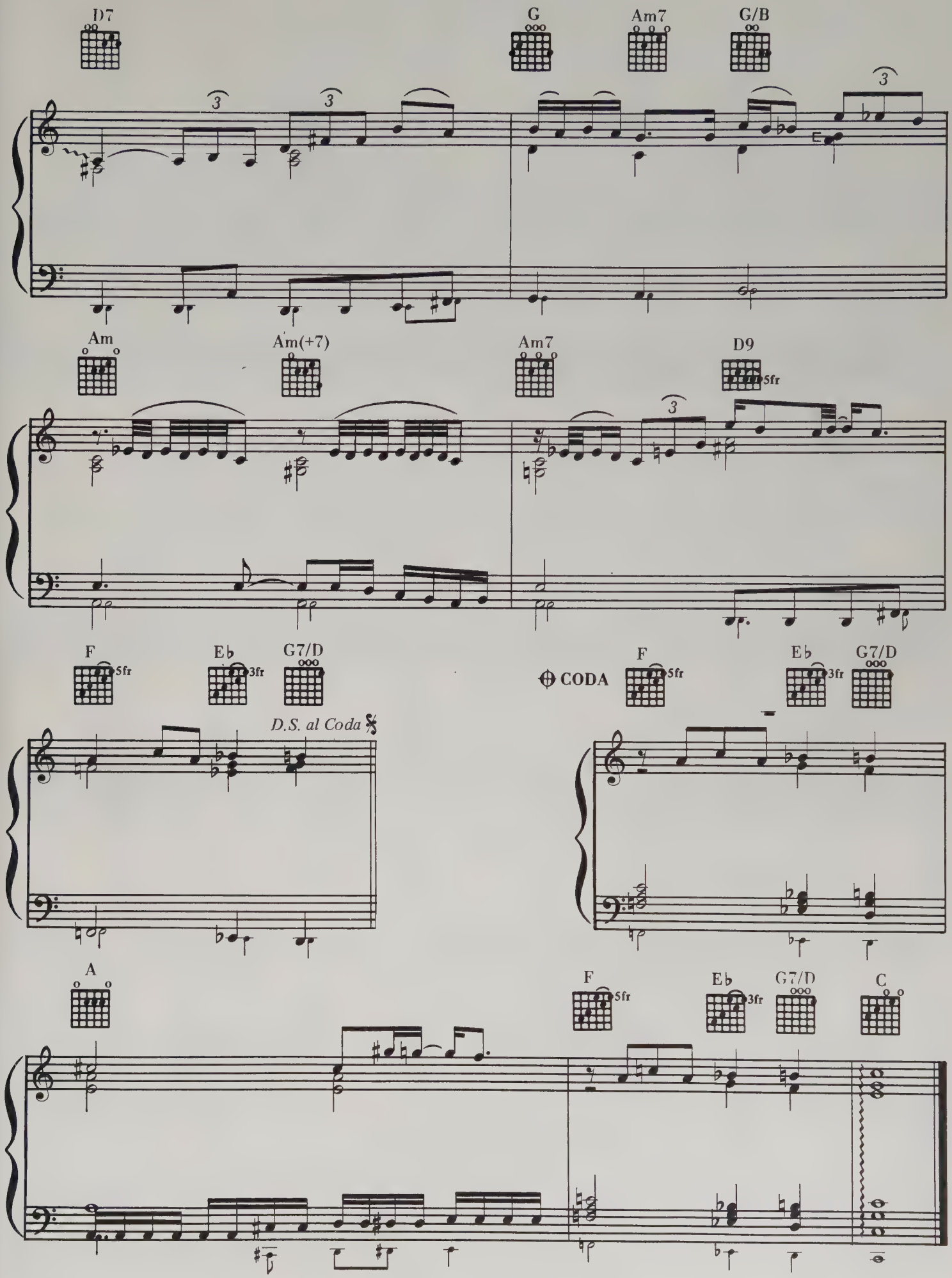

Am/G
Am/F♯
3rd time to Coda
1. F
5fr
E♭
3fr
G7/D
know I be - lieve, and how.
2. F
5fr
E♭
3fr
G7/D
A
A
(Main voice, heavy notes)
C♯m
4fr
F♯m
F♯m7
You're ask-ing me will my love grow, I don't know,
D
G
A
I don't know.


C♯m
4fr
F♯m
F♯m7
You stick a - round now, it may show, I don't know,
D
G
C
I don't know.
C
Cmaj7
(Solo)
C7
F
5fr
C/E


D7
G
Am7
G/B
Am
Am(+7)
Am7
D9
5fr
F
5fr
Eb
3fr
G7/D
CODA
F
5fr
Eb
3fr
G7/D
D.S. al Coda
A
F
5fr
Eb
3fr
G7/D
C

Oh! Darling

By JOHN LENNON and PAUL McCARTNEY

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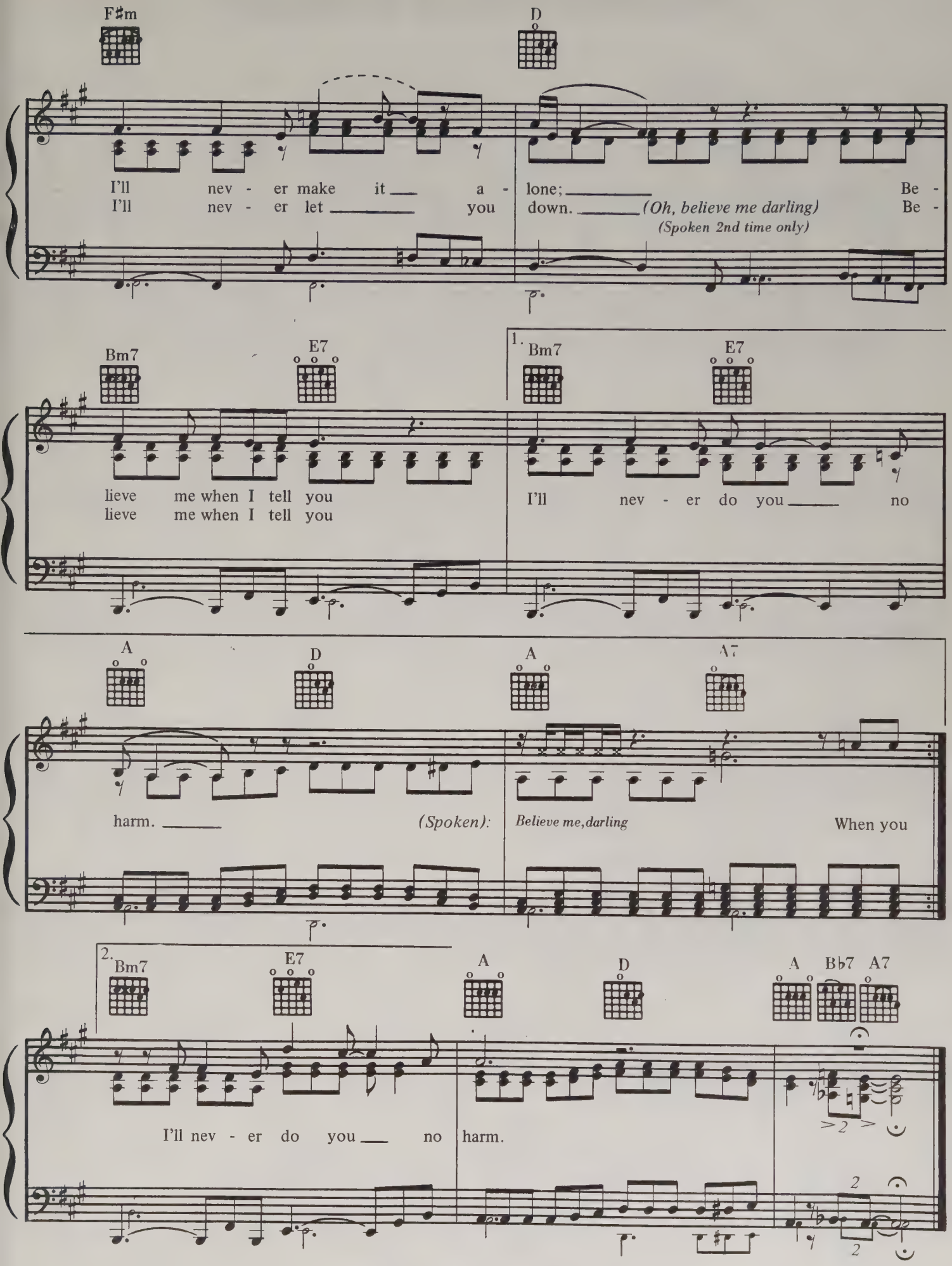
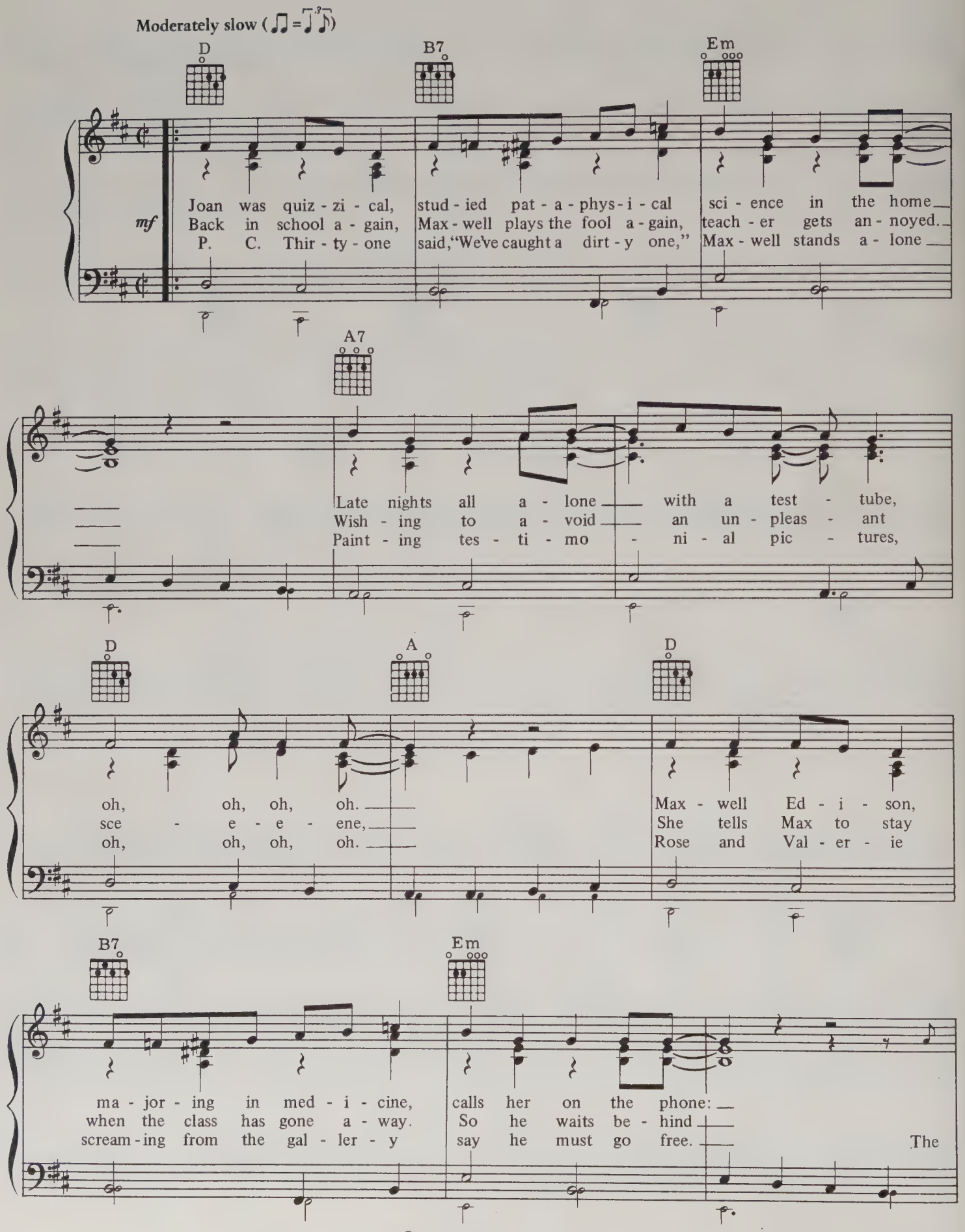
2.
A
D
A
A7
- lone.
When you
D
F7
told me
you did - n't need me
an-y-more,
Well you
A
know I near - ly broke down
and cried.
When you

B7
told me you did - n't need me an-y-more, Well you
E7
E7
E7
E+
know, I near - ly fell down and die - hied. Oh,
[died]
A
E
(1.) dar - ling, if you leave me,
(2.) dar - ling, please be - lieve me,


F♯m
D
I'll nev - er make it a - lone;
I'll nev - er let you down.
Be -
Be -
(Oh, believe me darling)
(Spoken 2nd time only)
Bm7
E7
1.
lieve me when I tell you
lieve me when I tell you
I'll nev - er do you no
A
D
A
A7
harm.
(Spoken):
Believe me, darling
When you
2.
I'll nev - er do you no harm.
A♭7

Maxwell's Silver Hammer

By JOHN LENNON and PAUL McCARTNEY


Moderately slow
D
B7
Em
mf
Joan was quiz - zi - cal, stud - ied pat - a - phys - i - cal sci - ence in the home
Back in school a - gain, Max - well plays the fool a - gain, teach - er gets an - noyed.
P. C. Thir - ty - one said, "We've caught a dirt - y one," Max - well stands a - lone
A7
Late nights all a - lone with a test - tube,
Wish - ing to a - void an un - pleas - ant
Paint - ing tes - ti - mo - ni - al pic - tures,
D
A
D
oh, oh, oh, oh.
sce - e - e - ene,
oh, oh, oh, oh.
Max - well Ed - i - son,
She tells Max to stay
Rose and Val - er - ie
B7
Em
ma - jor - ing in med - i - cine, calls her on the phone:
when the class has gone a - way. So he waits be - hind
scream - ing from the gal - ler - y say he must go free. The

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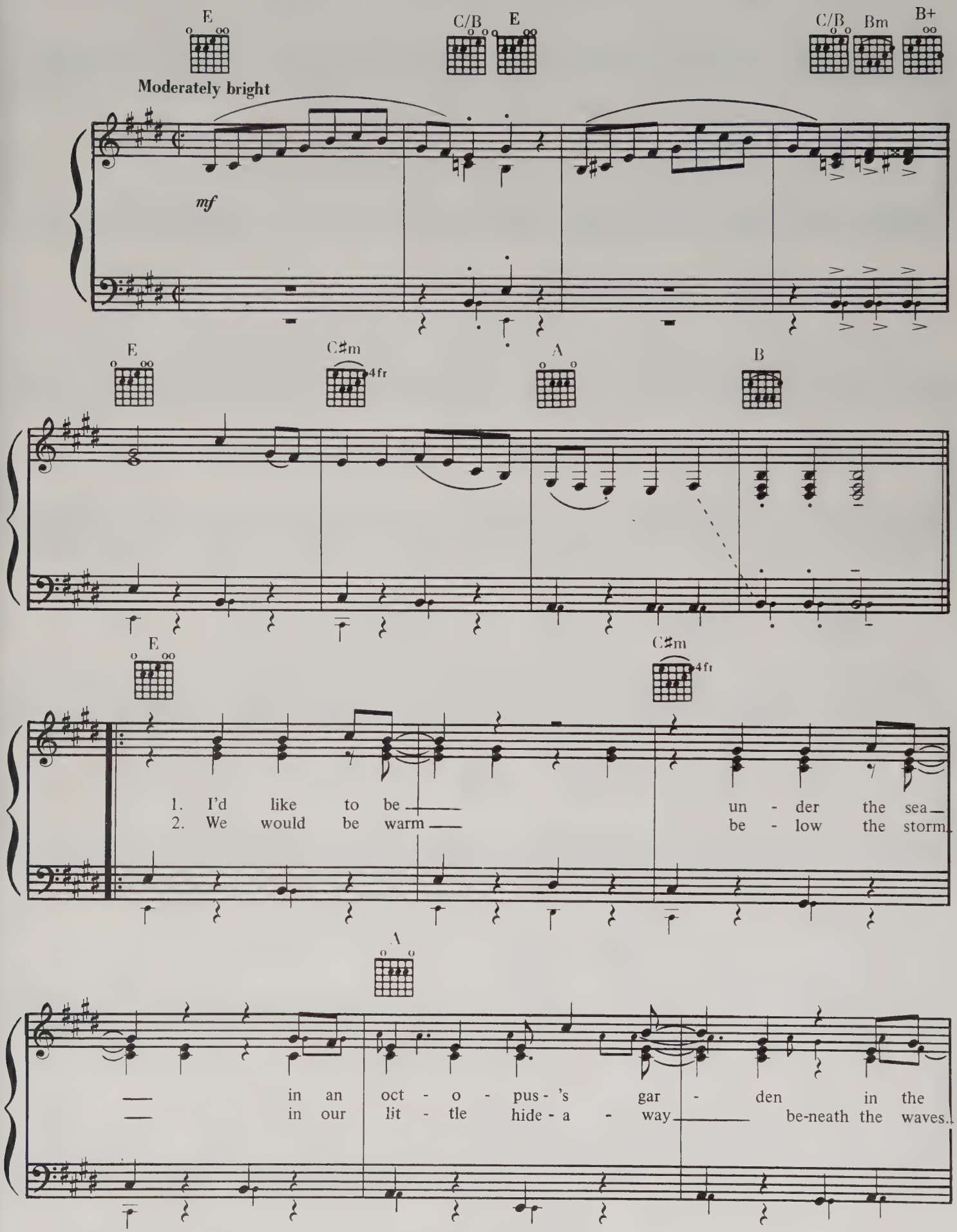
A7
D
"Can I take you out to the pic - tures, Jo - o - o - oan?"
Writ - ing fif - ty times "I must not be so - o - o - o."
judge does not a - gree and he tells them so - o - o - o.
A
E7
But as she's get - ting read - y to go, a
But when she turns her back on the boy, he
But as the words are leav - ing his lips, a
R.H.
A7
D
knock comes on the door. Bang! Bang! Max - well's
creeps up from be - hind. Bang! Bang! Max - well's
noise comes from be - hind. Bang! Bang! Max - well's
E7
sil - ver ham - mer came down up - on her head.
sil - ver ham - mer came down up - on her head.
sil - ver ham - mer came down up - on his head.

A7
Em
A7
Clang! Clang! Max - well's sil - ver ham - mer made sure that she was dead.
Clang! Clang! Max - well's sil - ver ham - mer made sure that she was dead.
Clang! Clang! Max - well's sil - ver ham - mer made sure that he was dead.
D
1.2.
F♯7
Bm
D7
G
A7
D
A7
D
3. D
F♯7
Sil - ver
Bm
D7
G
A7
D
ham - mer.

Octopus's Garden

By RICHARD STARKEY



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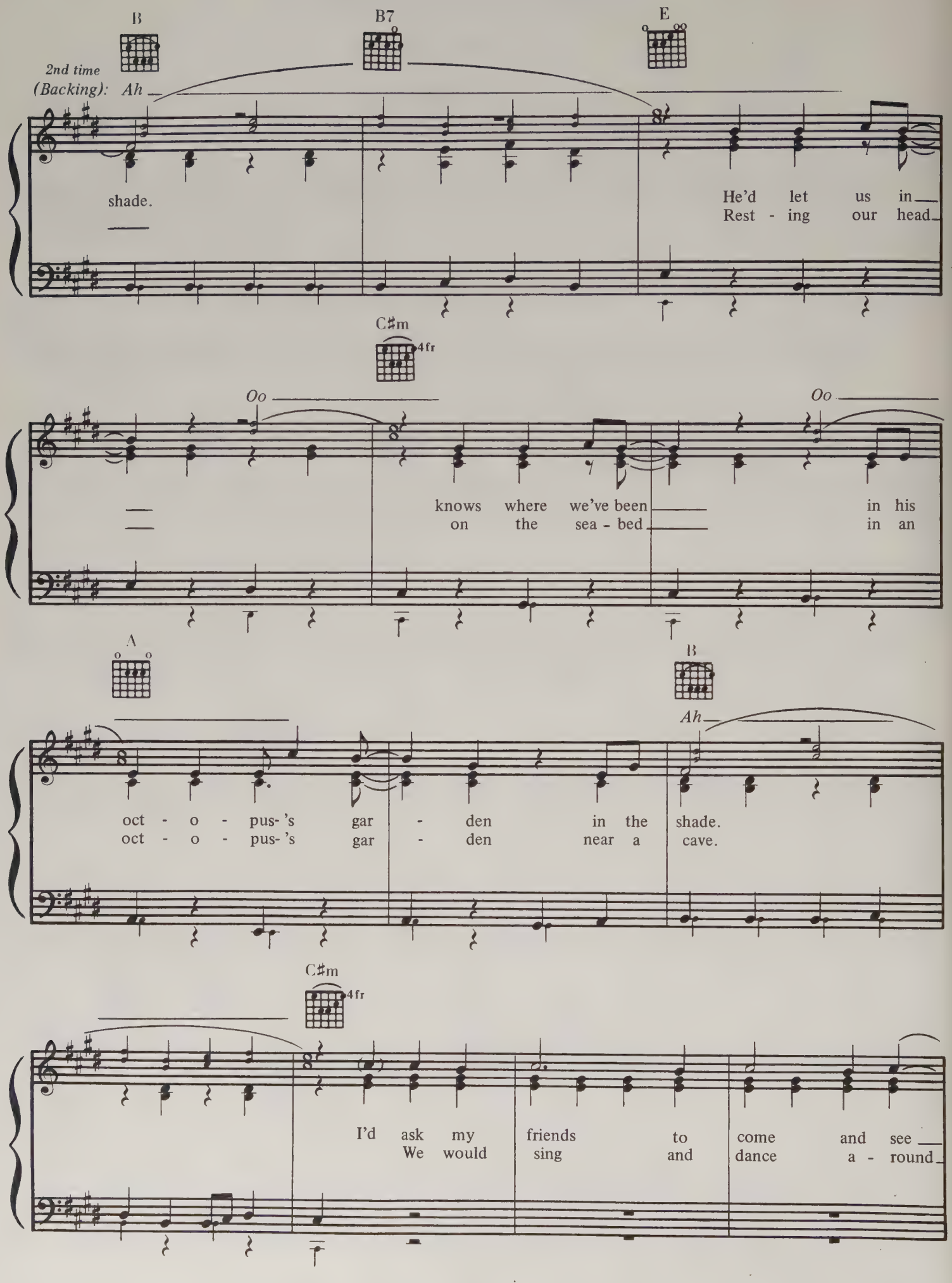
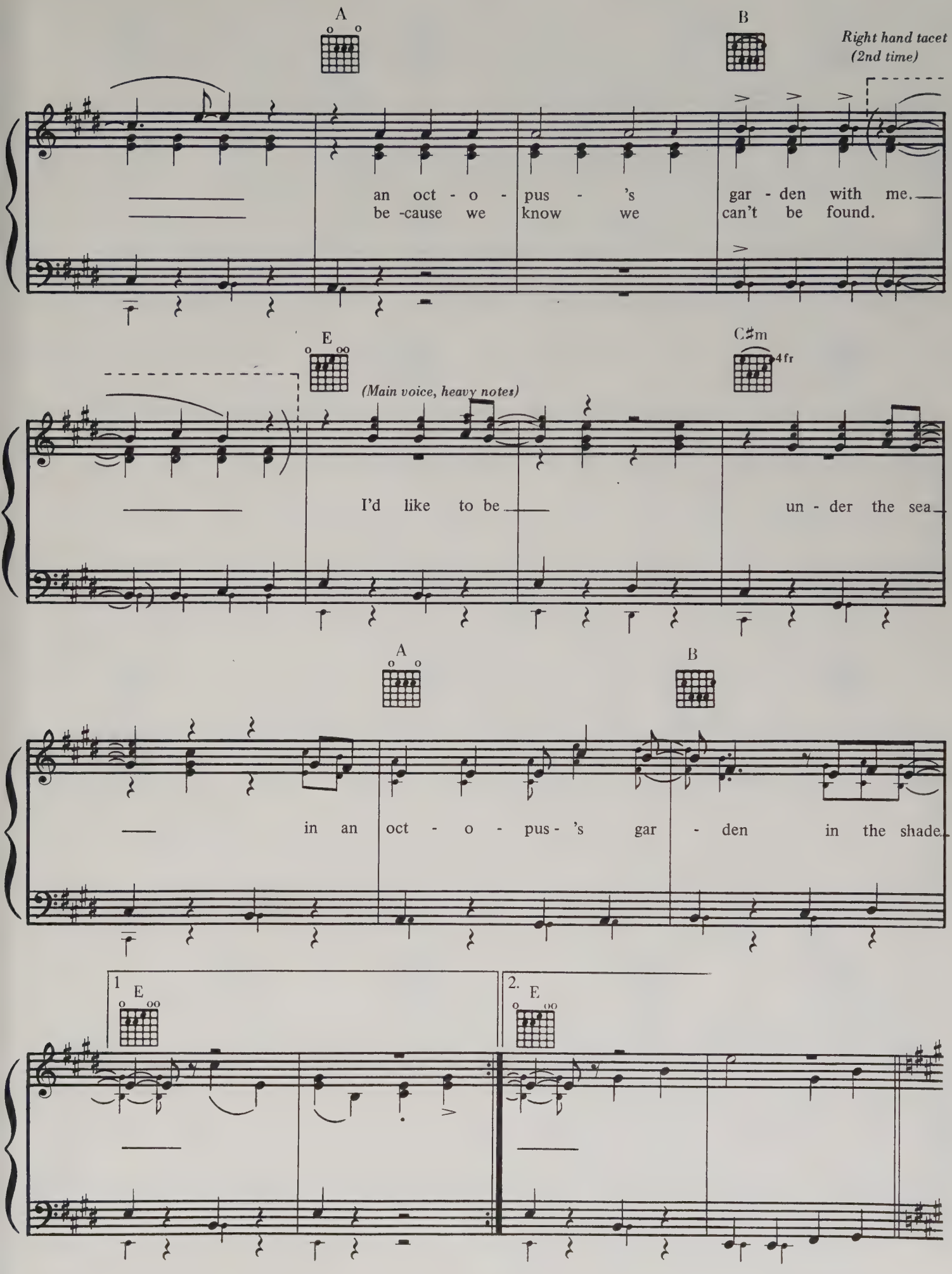
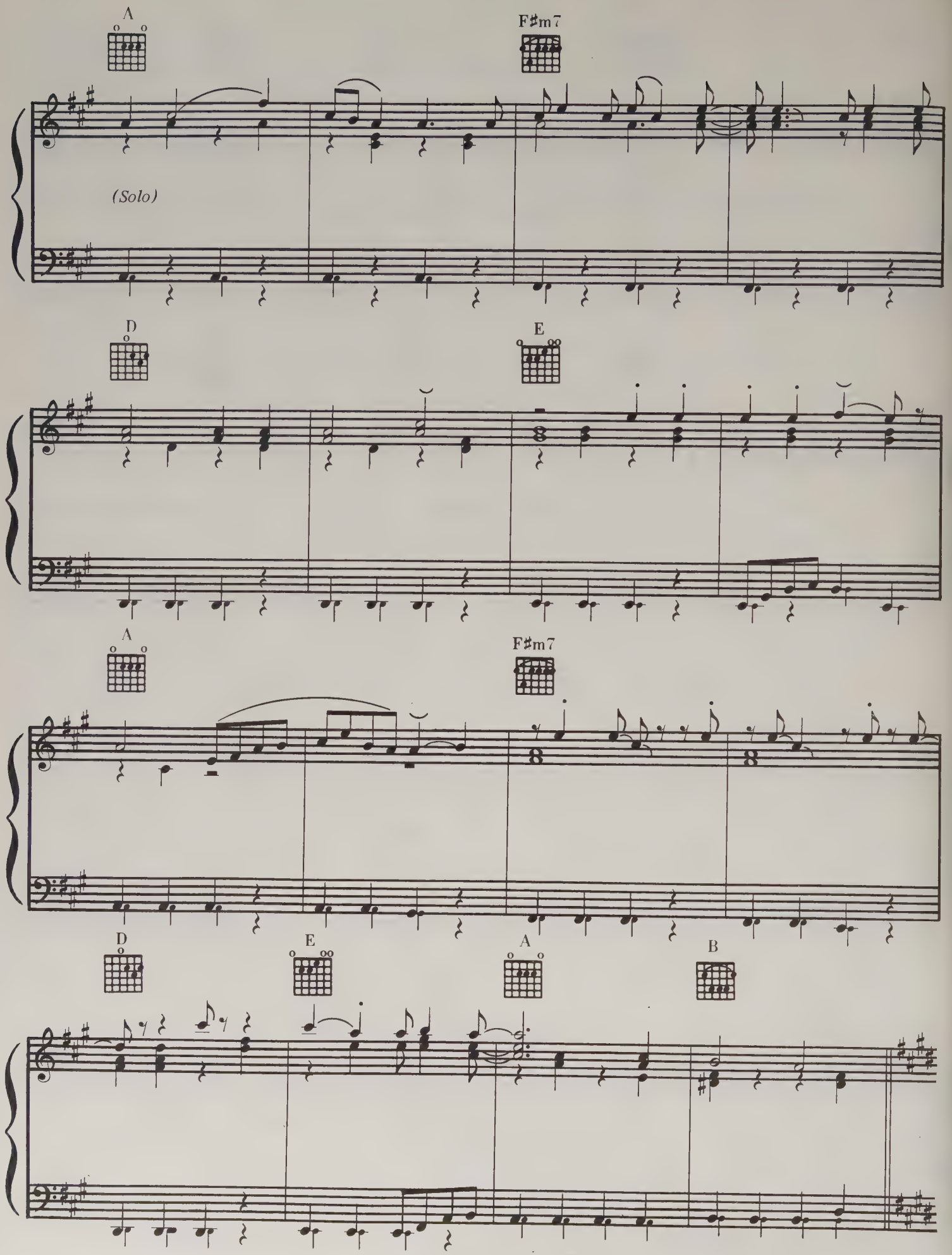
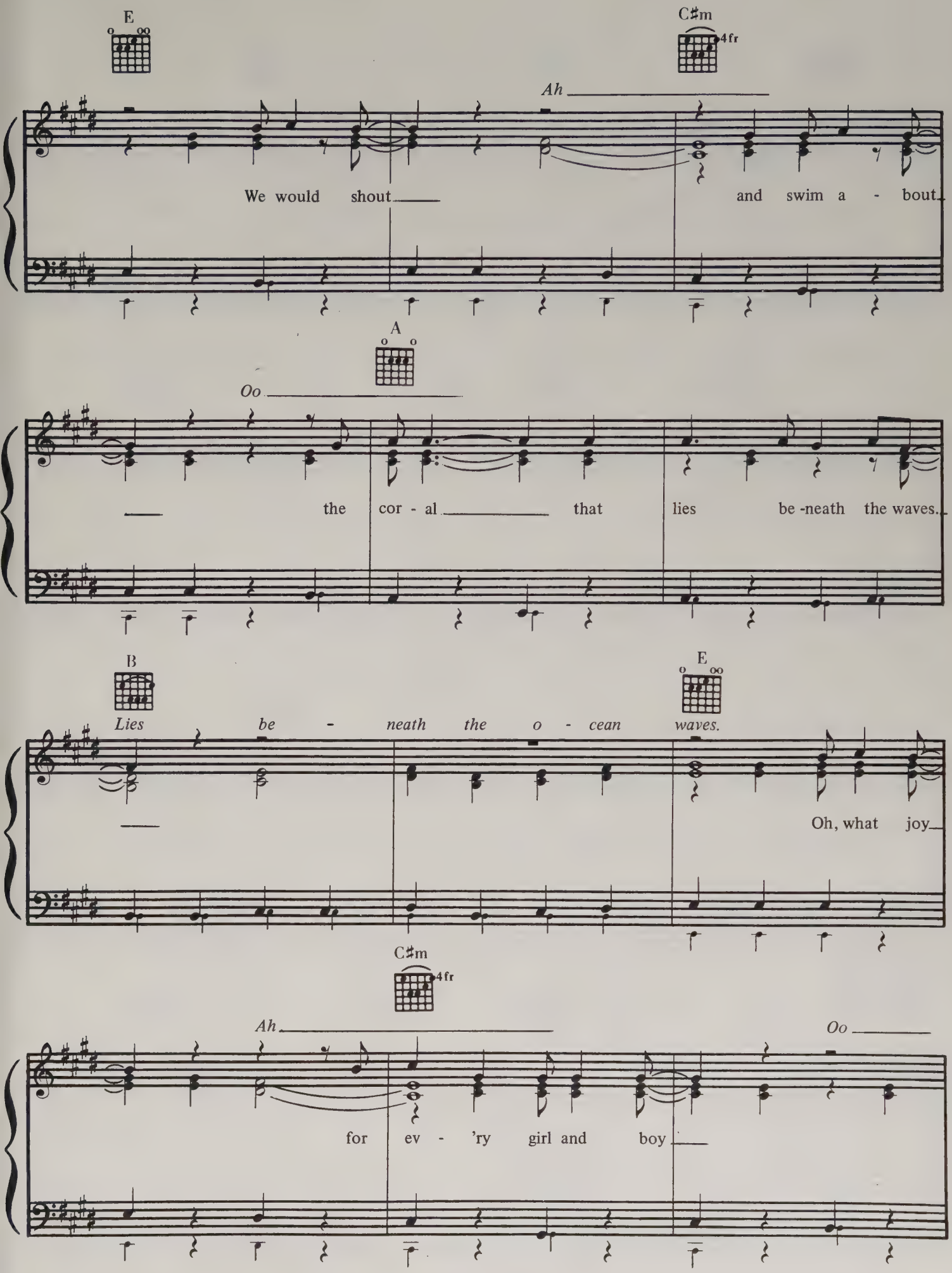
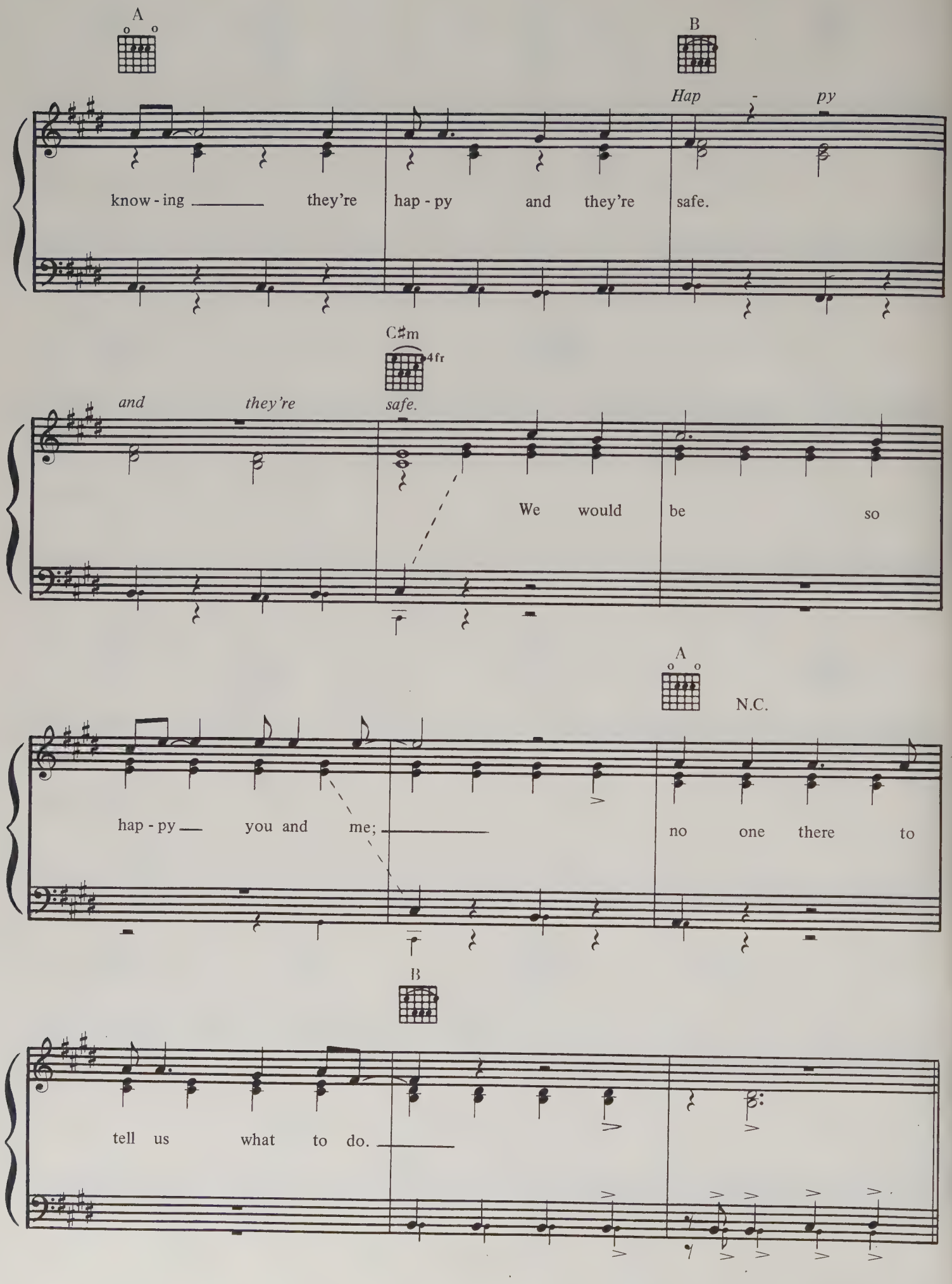
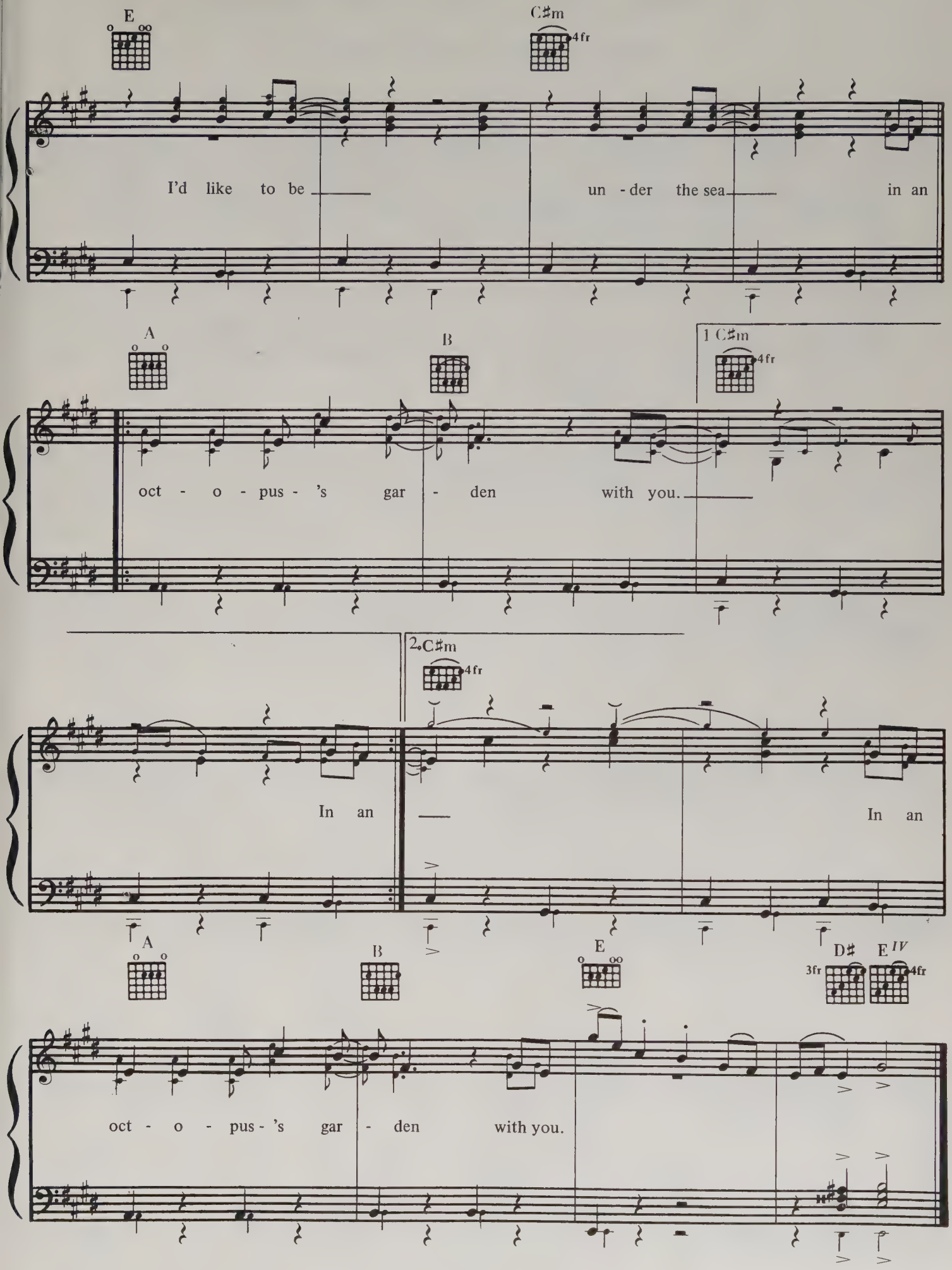

B
B7
E
2nd time
(Backing): Ah
shade.
He'd let us in
Rest - ing our head
C♯m
4fr
Oo
Oo
knows where we've been
on the sea - bed
in his
in an
A
B
Ah
oct - o - pus-'s gar - den in the shade.
oct - o - pus-'s gar - den near a cave.
C♯m
4fr
I'd ask my friends to come and see
We would sing and dance a - round


A
B
Right hand tacet
(2nd time)
an oct - o - pus - 's gar - den with me.
be -cause we know we can't be found.
E
C♯m
4fr
(Main voice, heavy notes)
I'd like to be un - der the sea
A
B
in an oct - o - pus - 's gar - den in the shade.
1
E
2.
E


A
F♯m7
(Solo)
D
E
A
F♯m7
D
E
A
B

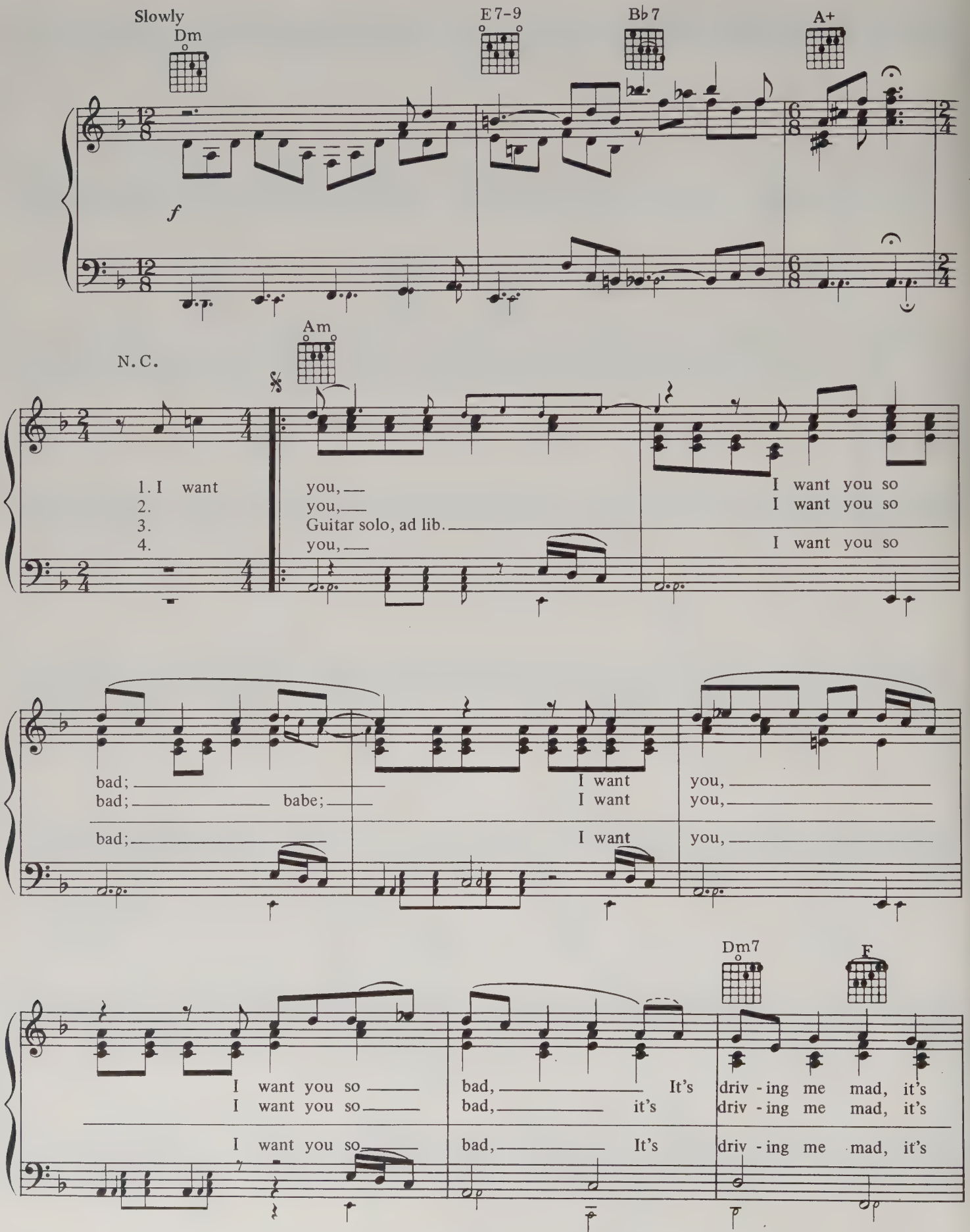

E
C♯m
4fr
Ah
We would shout
and swim a - bout
A
Oo
the cor - al
that lies be -neath the waves.
B
E
Lies be - neath the o - cean waves.
Oh, what joy
C♯m
4fr
Ah
Oo
for ev - 'ry girl and boy


A
B
Hap - py
know - ing they're hap - py and they're safe.
C♯m
4fr
and they're safe.
We would be so
A
N.C.
hap - py you and me;
no one there to
B
tell us what to do.


E
C♯m
4fr
I'd like to be
un - der the sea
in an
A
B
1 C♯m
4fr
oct - o - pus - 's gar - den with you.
2 C♯m
4fr
In an
In an
A
B
E
D♯
3fr
E IV
4fr
oct - o - pus - 's gar - den with you.

I Want You (She's So Heavy)

By JOHN LENNON and PAUL McCARTNEY



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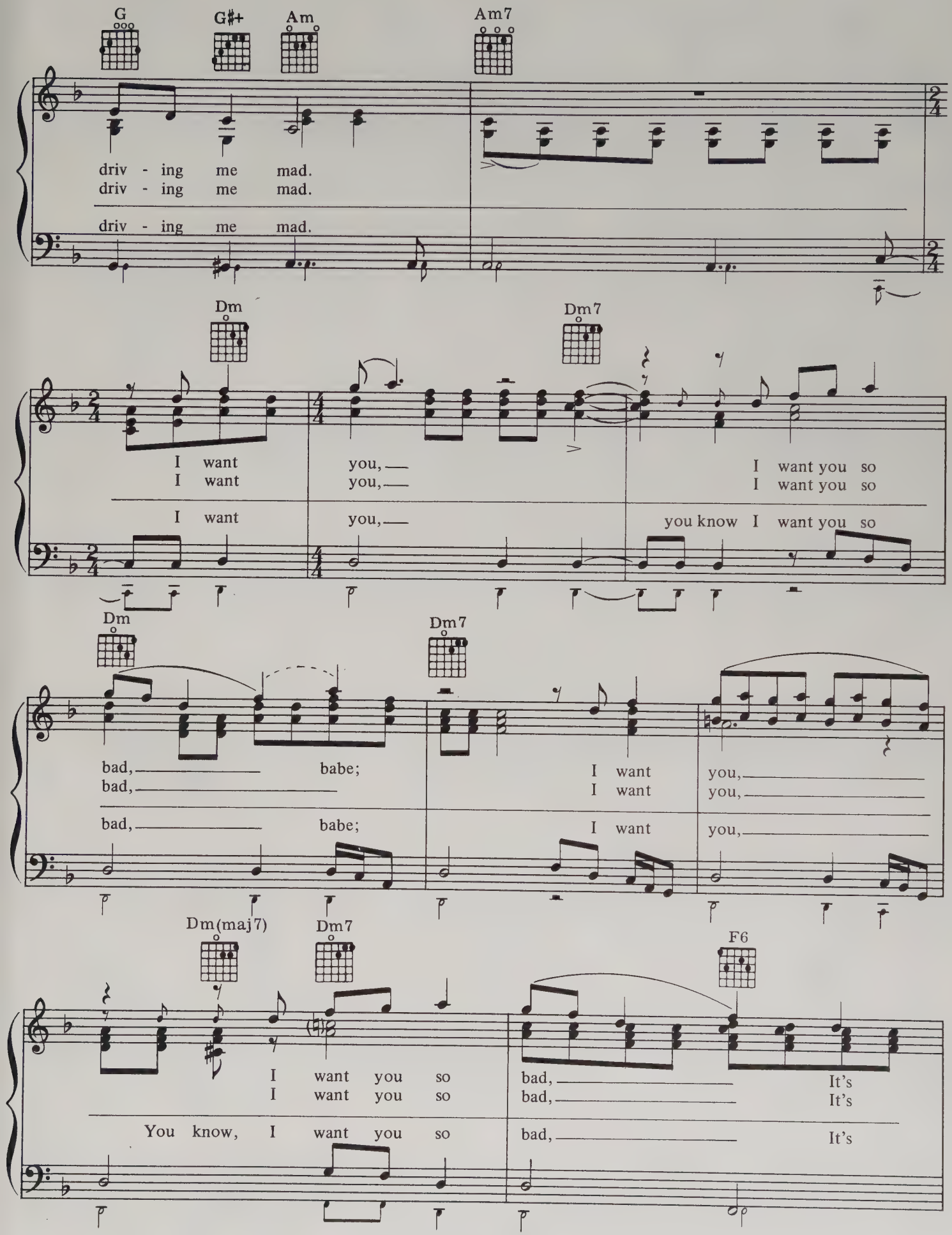
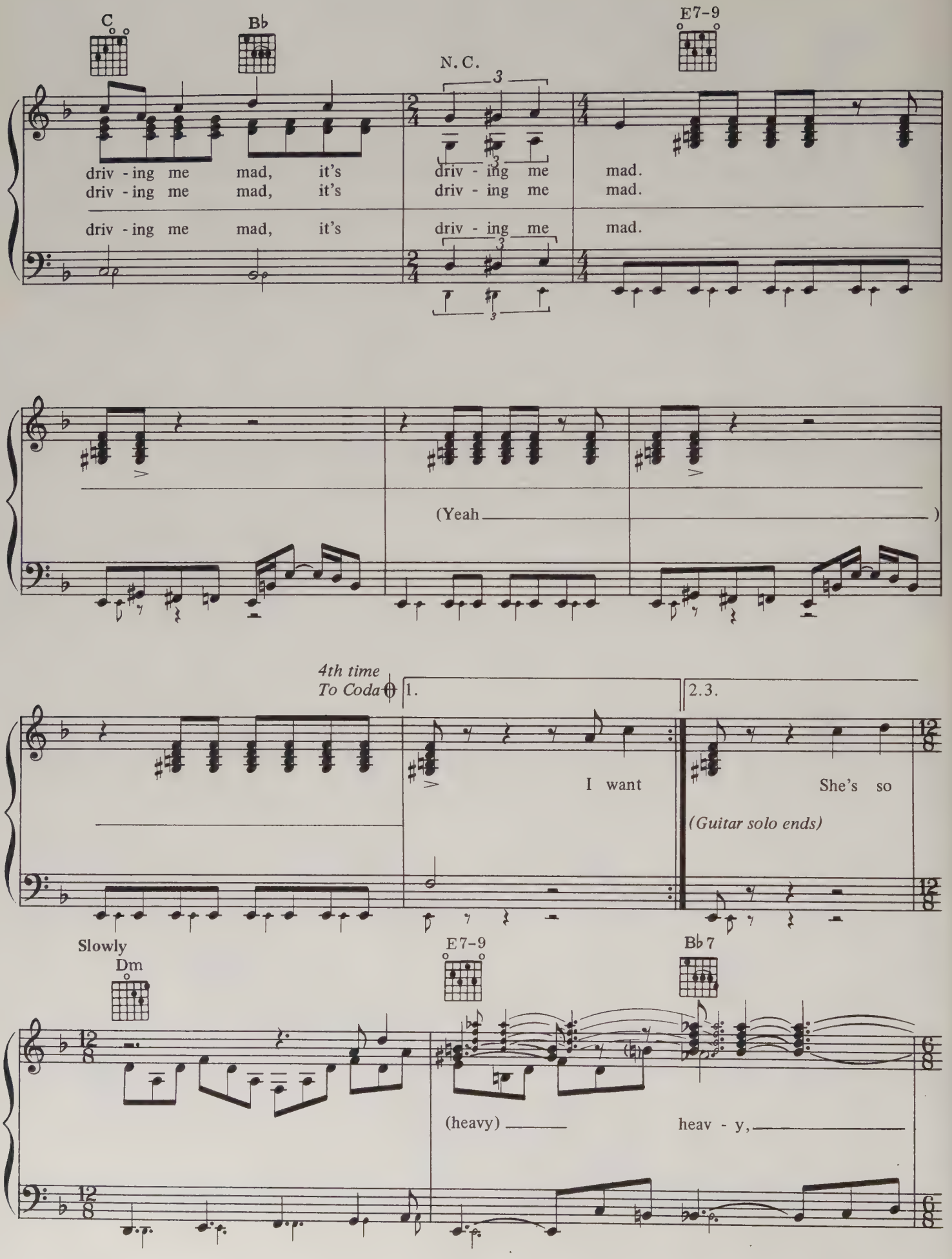
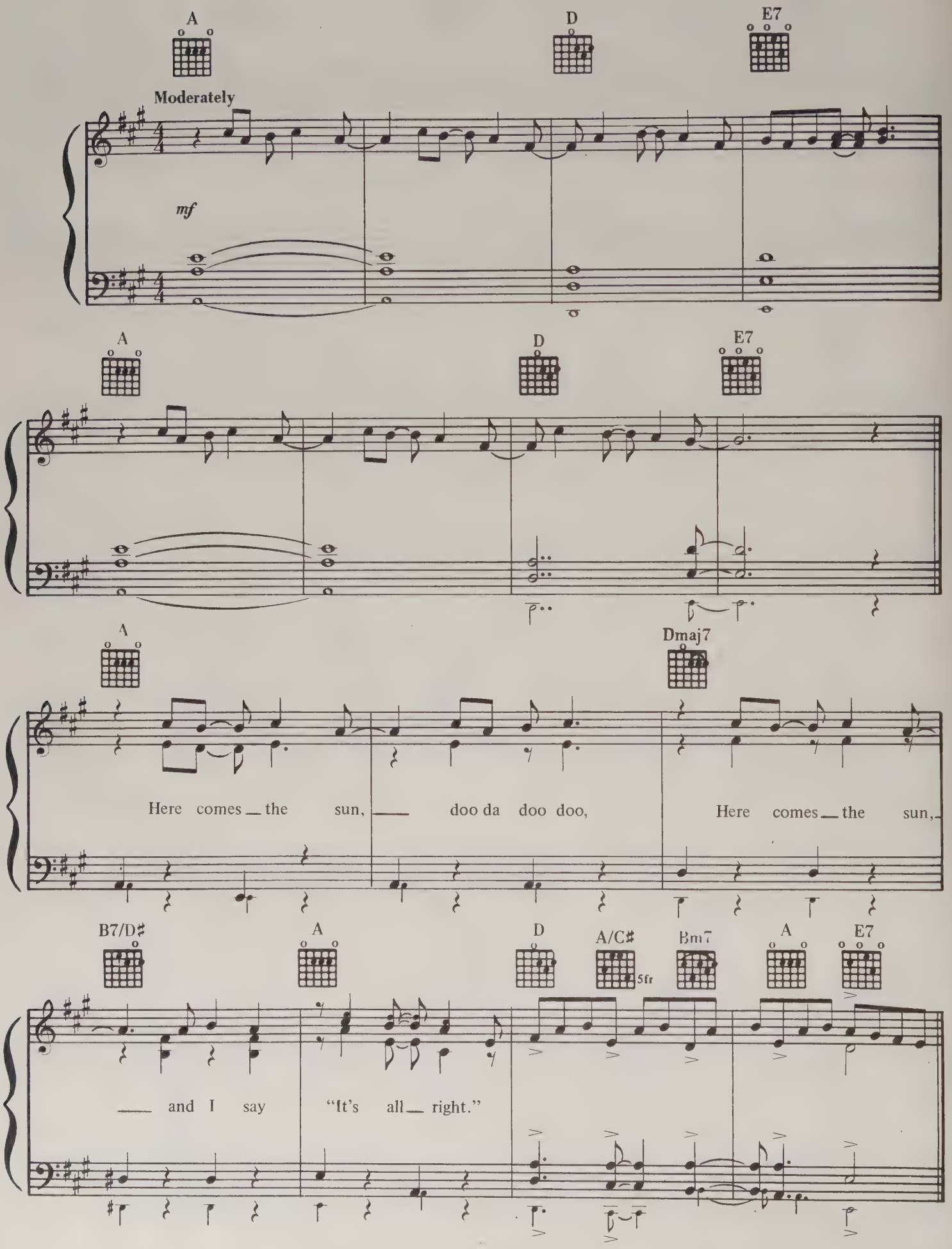

G
G♯+
Am
Am7
driv - ing me mad.
driv - ing me mad.
driv - ing me mad.
Dm
Dm7
I want you, I want you, I want you so
I want you, I want you, I want you so
I want you, you know I want you so
Dm
Dm7
bad, babe; bad, bad, babe;
I want you, I want you, I want you,
Dm(maj7)
Dm7
F6
I want you so I want you so
You know, I want you so
bad, It's bad, It's bad, It's


C
B♭
N.C.
E7-9
driv - ing me mad, it's driv - ing me mad.
driv - ing me mad, it's driv - ing me mad.
driv - ing me mad, it's driv - ing me mad.
(Yeah)
4th time
To Coda
1.
2.3.
I want
She's so
(Guitar solo ends)
Slowly
Dm
E7-9
B♭7
(heavy)
heav - y,

A+
Dm
Dm7
(She's so)
heav - y,
heav - y,
D. S.
1st time to guitar solo
2nd time to 4th lyric and Coda
E7-9
B♭7
A
A+
N.C.
(1st tempo)
1. (Guitar solo)
2. I want
Slower Repeat 14 times
Coda
E7-9
Dm
She's so
E7
B♭7
A7
15th time

Here Comes The Sun

By GEORGE HARRISON



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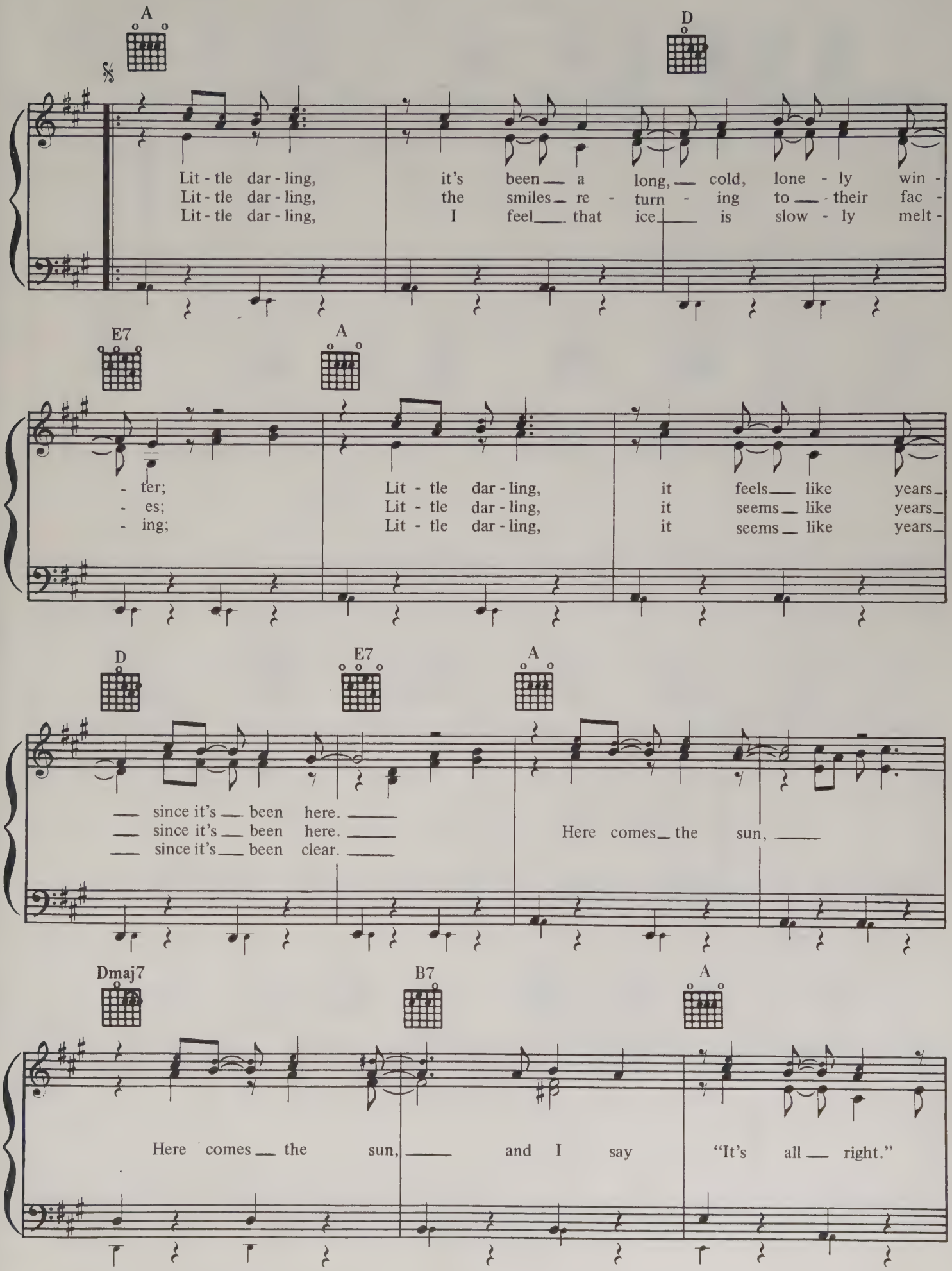
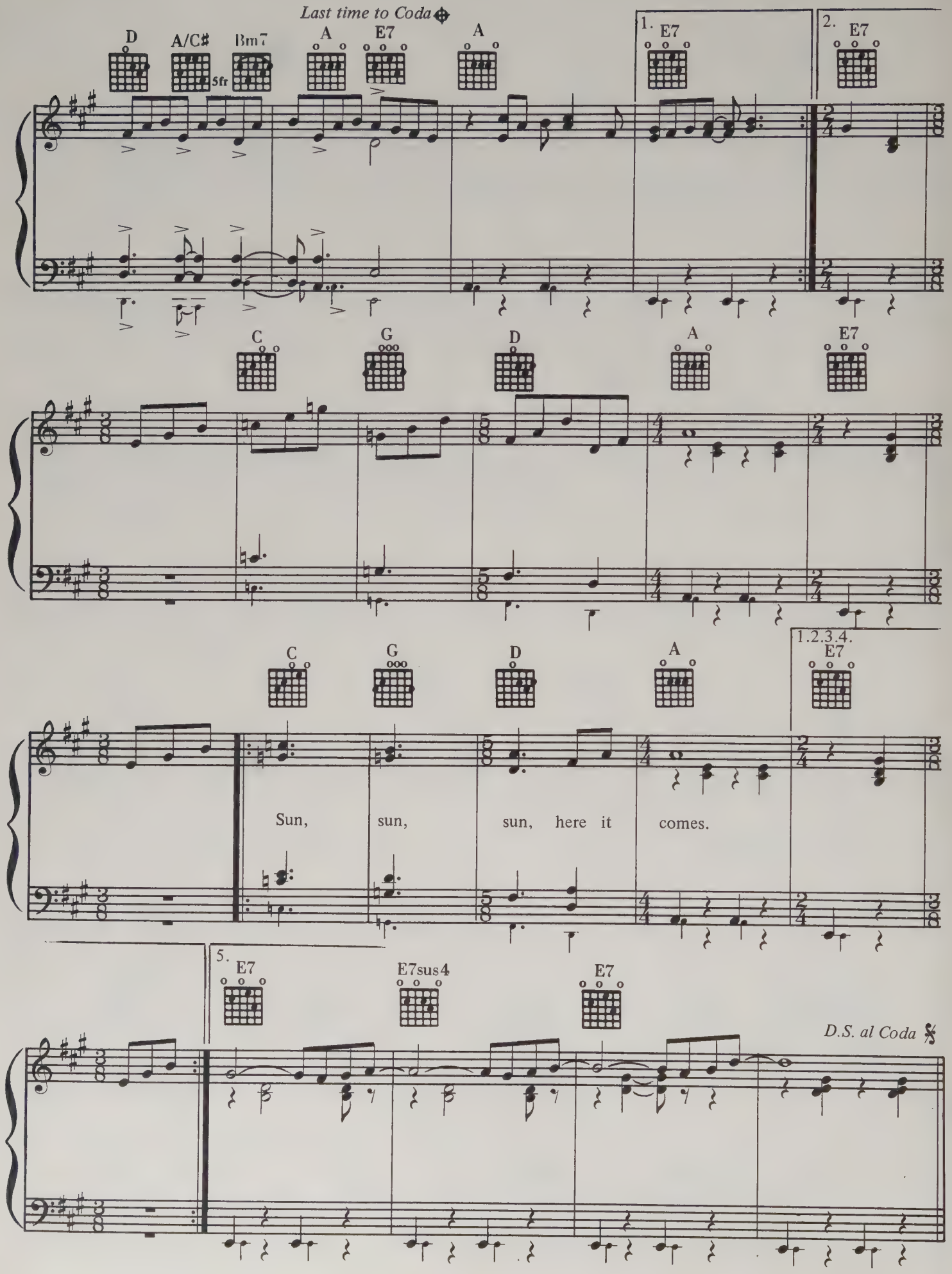
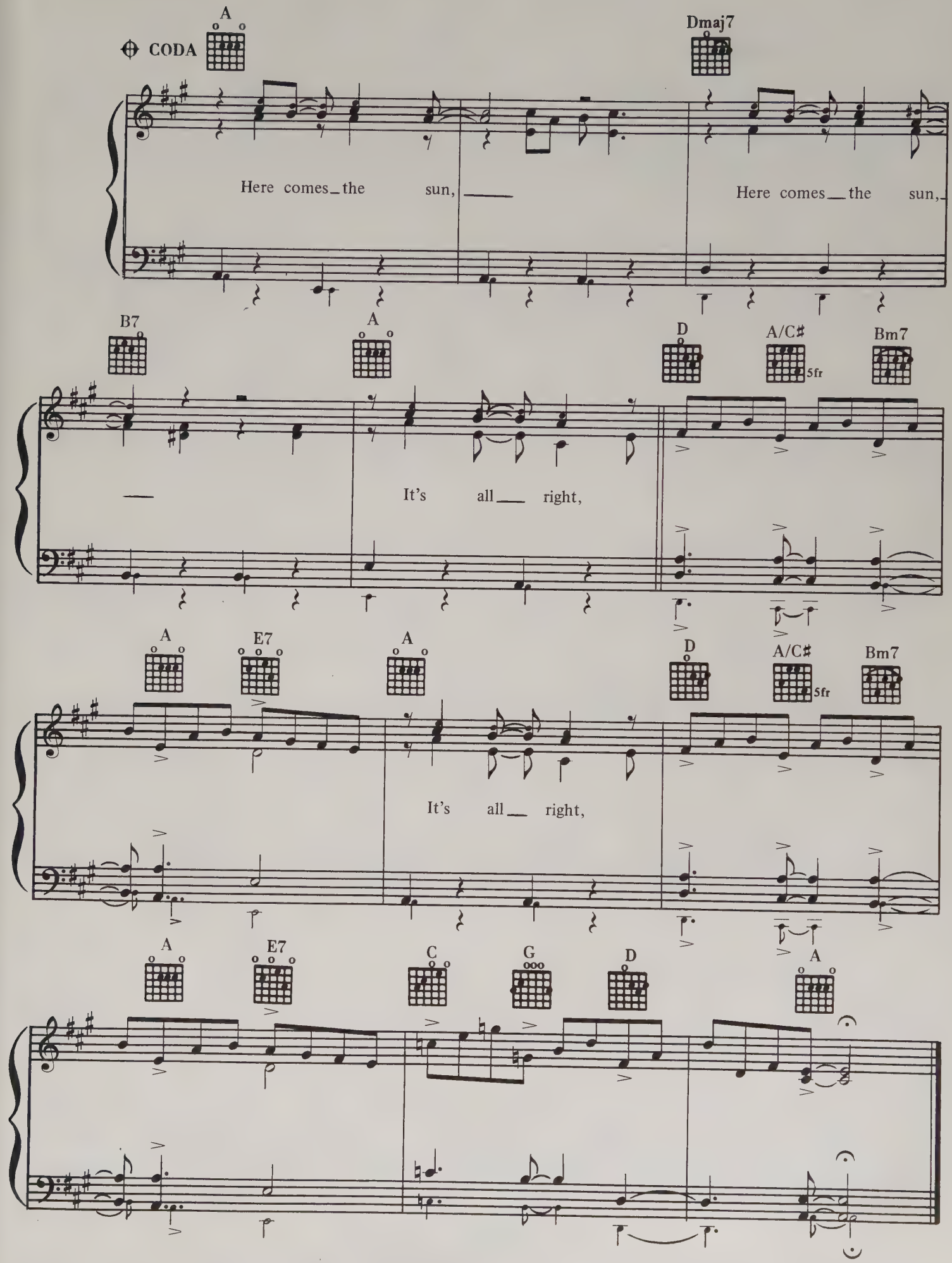

A
D
%
Lit - tle dar - ling, it's been a long, cold, lone - ly win -
Lit - tle dar - ling, the smiles re - turn - ing to their fac -
Lit - tle dar - ling, I feel that ice is slow - ly melt -
E7
A
- ter;
- es;
- ing;
Lit - tle dar - ling, it feels like years
Lit - tle dar - ling, it seems like years
Lit - tle dar - ling, it seems like years
D
E7
A
since it's been here.
since it's been here.
since it's been clear.
Here comes the sun,
Dmaj7
B7
A
Here comes the sun, and I say "It's all right."


Last time to Coda
D
A/C♯
5fr
Bm7
A
E7
A
1. E7
2. E7
C
G
D
A
E7
C
G
D
A
1.2.3.4.
E7
Sun, sun, sun, here it comes.
5.
E7
E7sus4
E7
D.S. al Coda


CODA
A
Dmaj7
Here comes the sun,
Here comes the sun,
B7
A
D
A/C♯
5fr
Bm7
It's all right,
A
E7
A
D
A/C♯
5fr
Bm7
It's all right,
A
E7
C
G
D
A

Because

By JOHN LENNON and PAUL McCARTNEY

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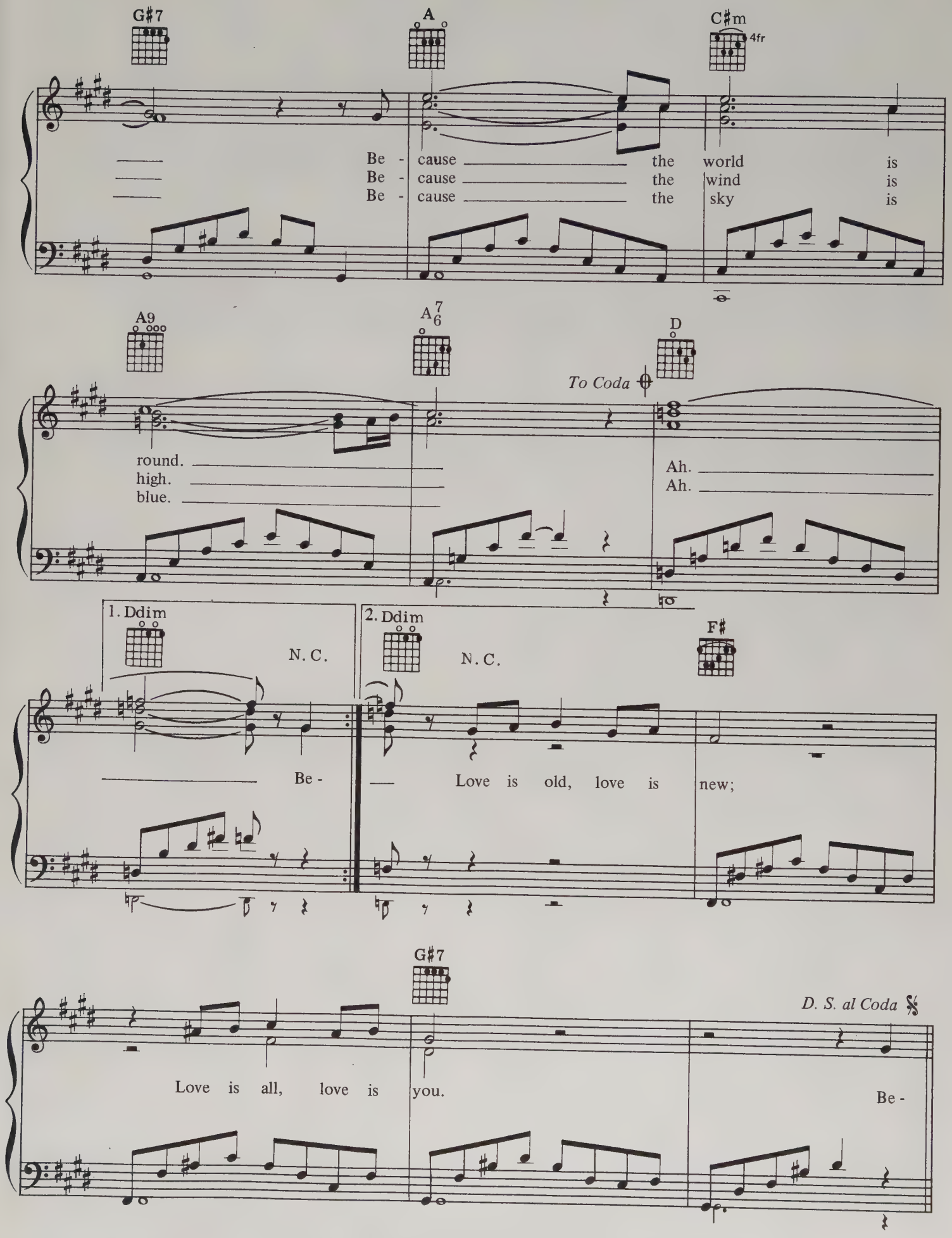
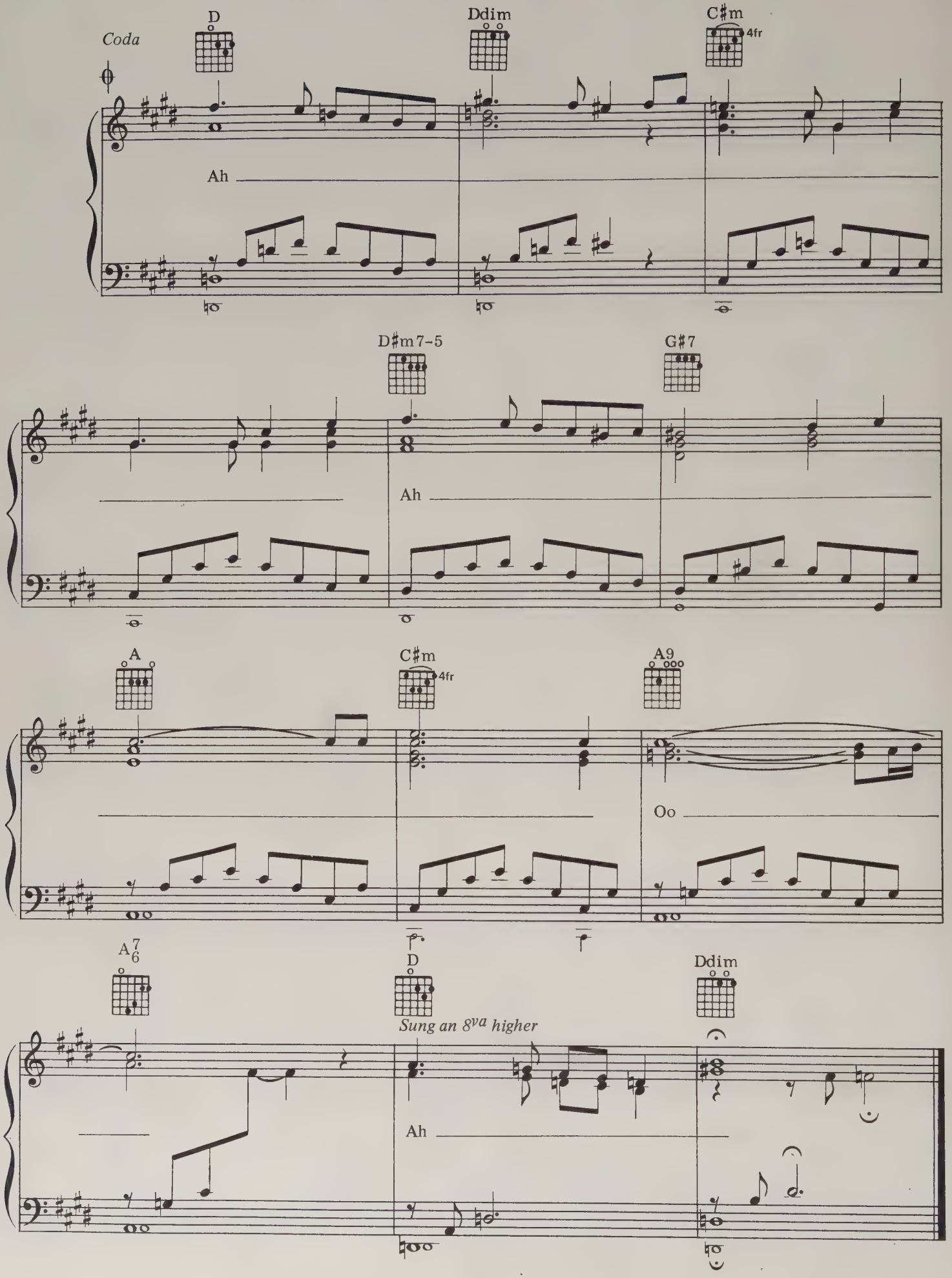
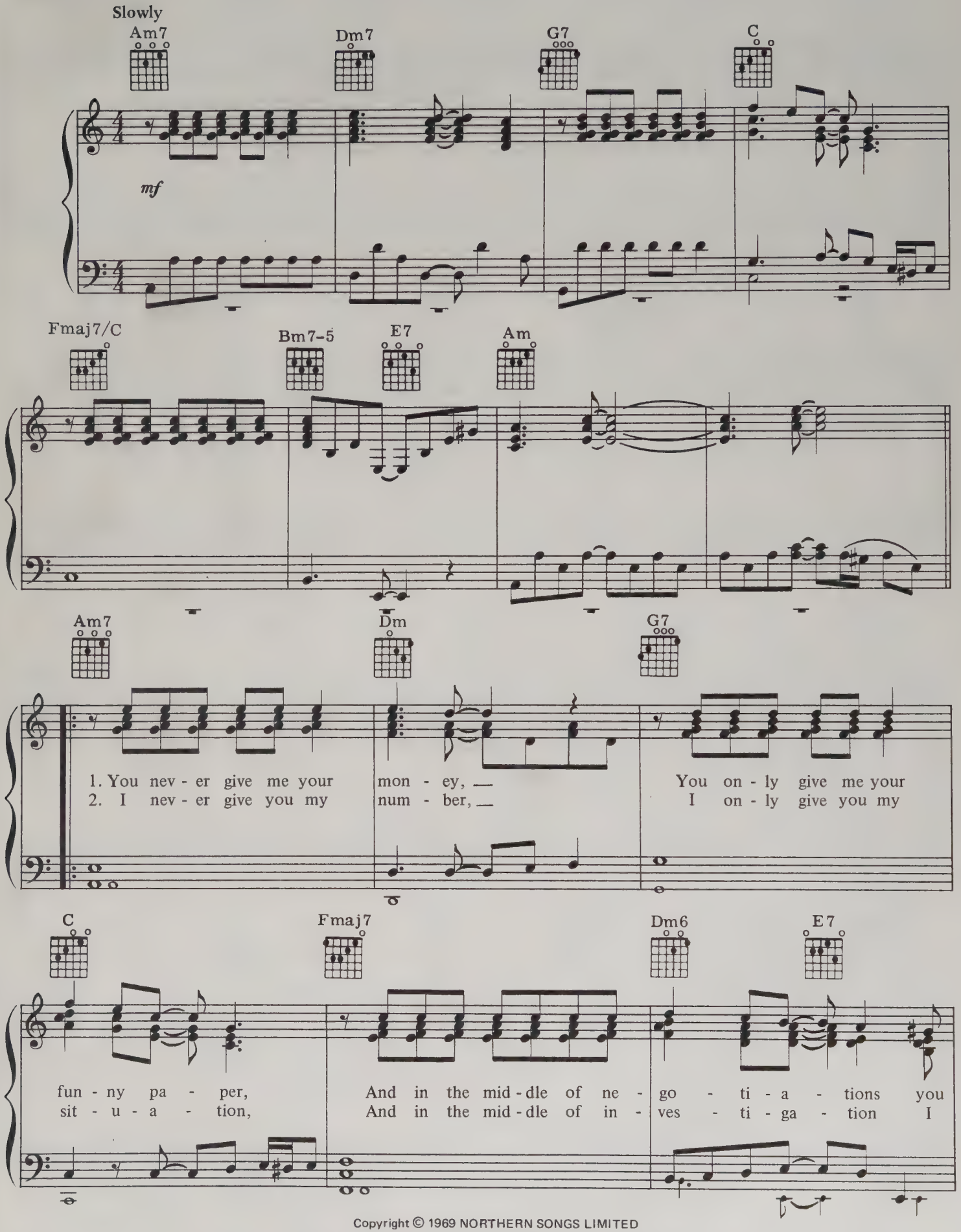

G♯7
A
C♯m
4fr
Be - cause the world is
Be - cause the wind is
Be - cause the sky is
A9
A7/6
D
To Coda
round.
high.
blue.
Ah.
Ah.
1. Ddim
N. C.
2. Ddim
N. C.
F♯
Be -
Love is old, love is new;
G♯7
D. S. al Coda
Love is all, love is you.
Be -


Coda
D
Ddim
C♯m
4fr
Ah
D♯m7-5
G♯7
Ah
A
C♯m
4fr
A9
Oo
A7/6
D
Ddim
Sung an 8va higher
Ah

You Never Give Me Your Money

By JOHN LENNON and PAUL McCARTNEY


Slowly
Am7
Dm7
G7
C
mf
Fmaj7/C
Bm7-5
E7
Am
Am7
Dm
G7
1. You nev - er give me your mon - ey, —
2. I nev - er give you my num - ber, —
You on - ly give me your
I on - ly give you my
C
Fmaj7
Dm6
E7
fun - ny pa - per,
sit - u - a - tion,
And in the mid - dle of ne - go - ti - a - tions you
And in the mid - dle of in - ves - ti - ga - tion I

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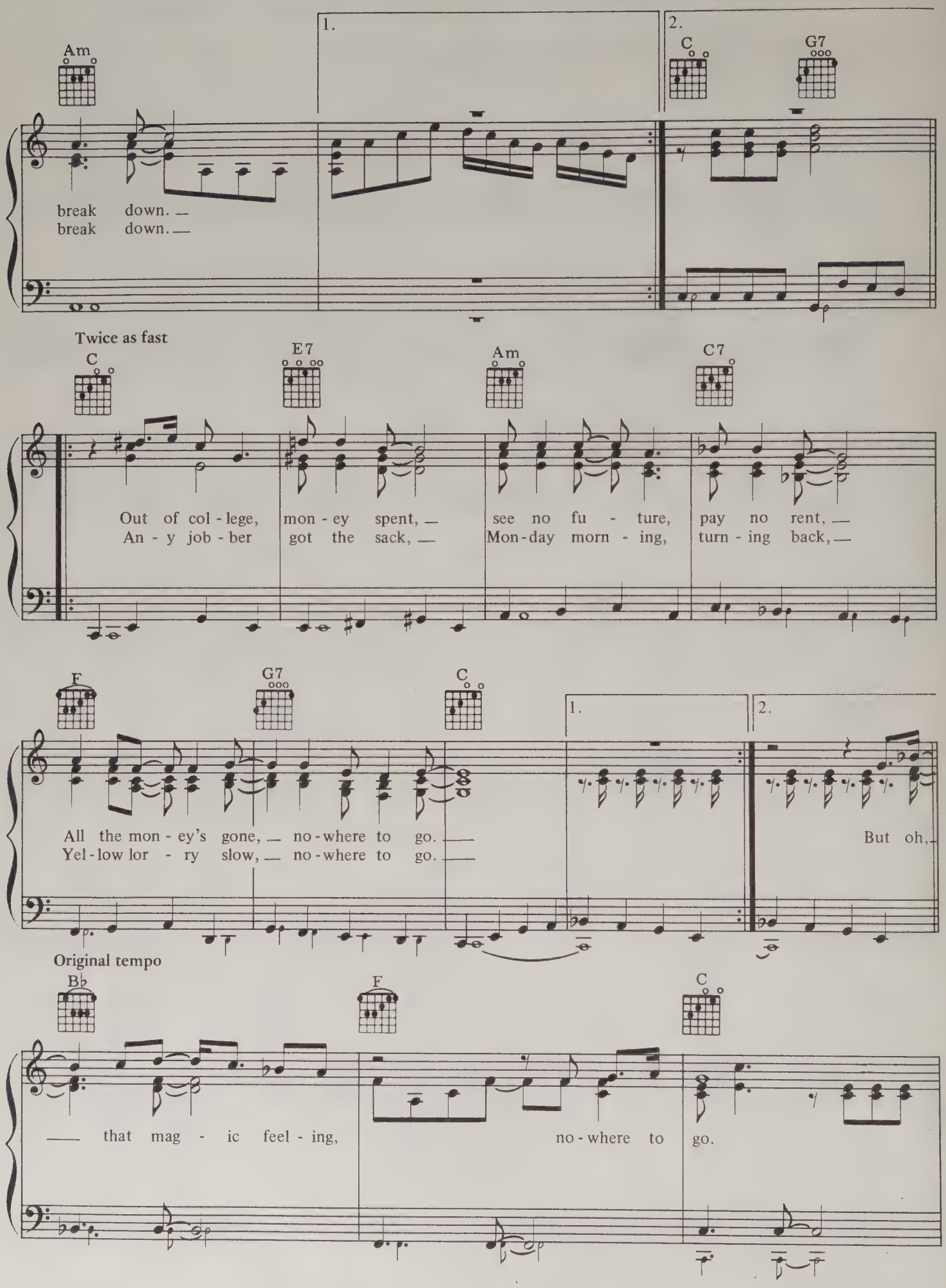
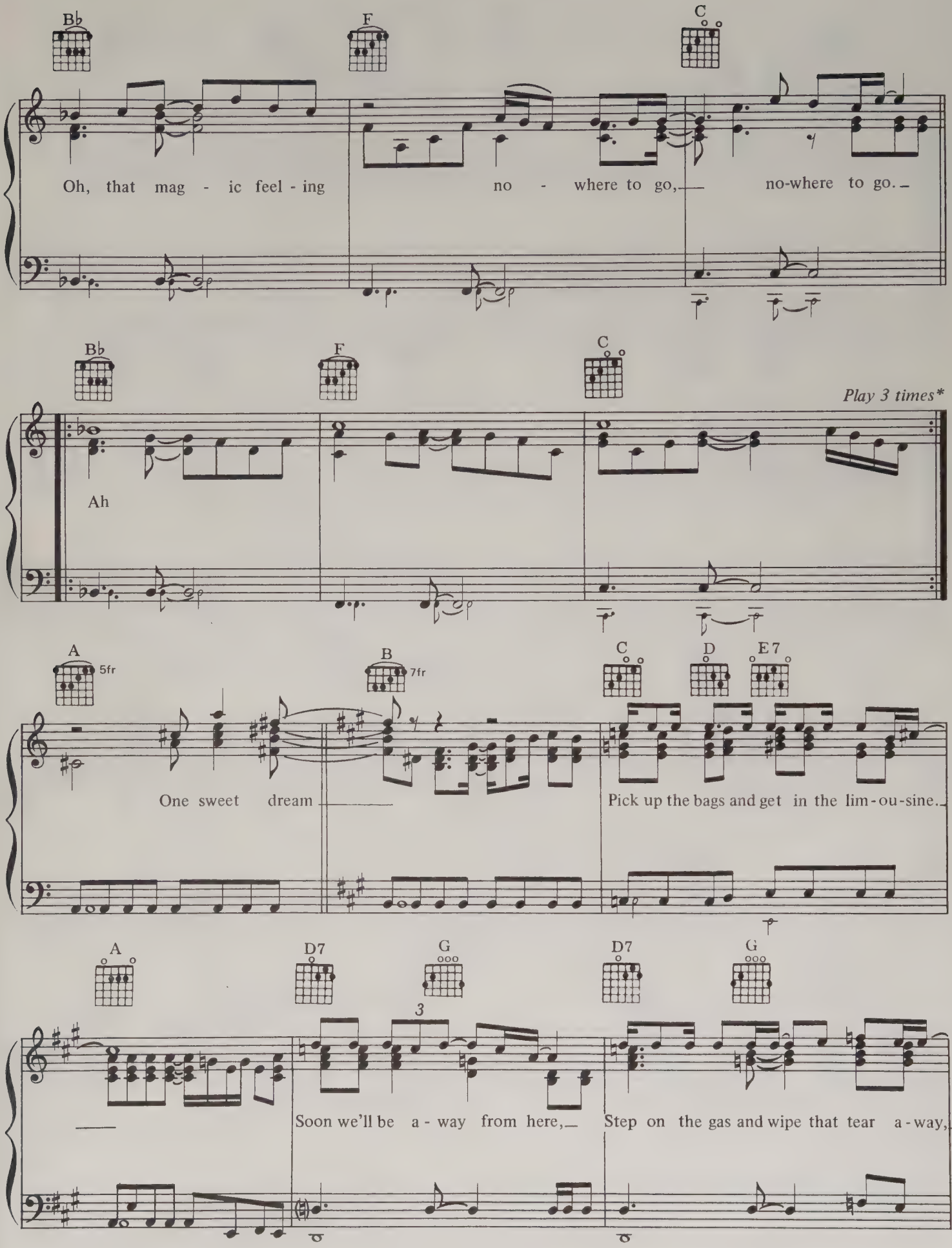

Am
1.
2.
C
G7
break down.
break down.
Twice as fast
C
E7
Am
C7
Out of col - lege, mon - ey spent, see no fu - ture, pay no rent,
An - y job - ber got the sack, Mon - day morn - ing, turn - ing back,
F
G7
C
1.
2.
All the mon - ey's gone, no - where to go.
Yel - low lor - ry slow, no - where to go.
But oh,
Original tempo
B♭
F
C
that mag - ic feel - ing,
no - where to go.

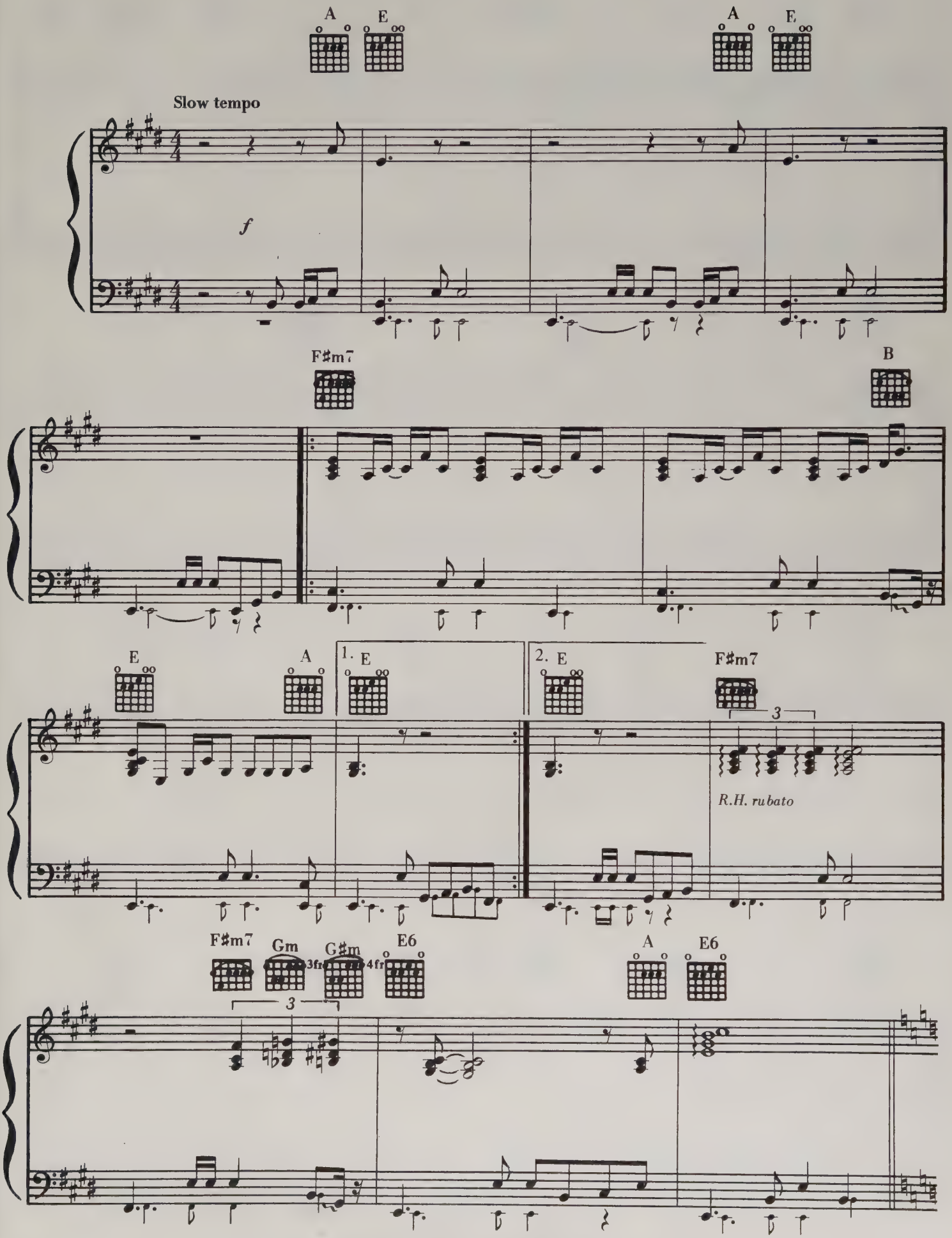


*Instrumental interlude omitted.

A
B7
Cmaj7
G
A
One sweet dream came true to - day,
G
Cmaj7
G/B
A
G
Cmaj7
G/B
came true
to - day,
came true
A
C
G/B
A
to - day.
C
A
Repeat and fade
One, two, three, four, five, six, sev - en,
All good chil - dren go to heav - en.

Sun King

By JOHN LENNON and PAUL McCARTNEY



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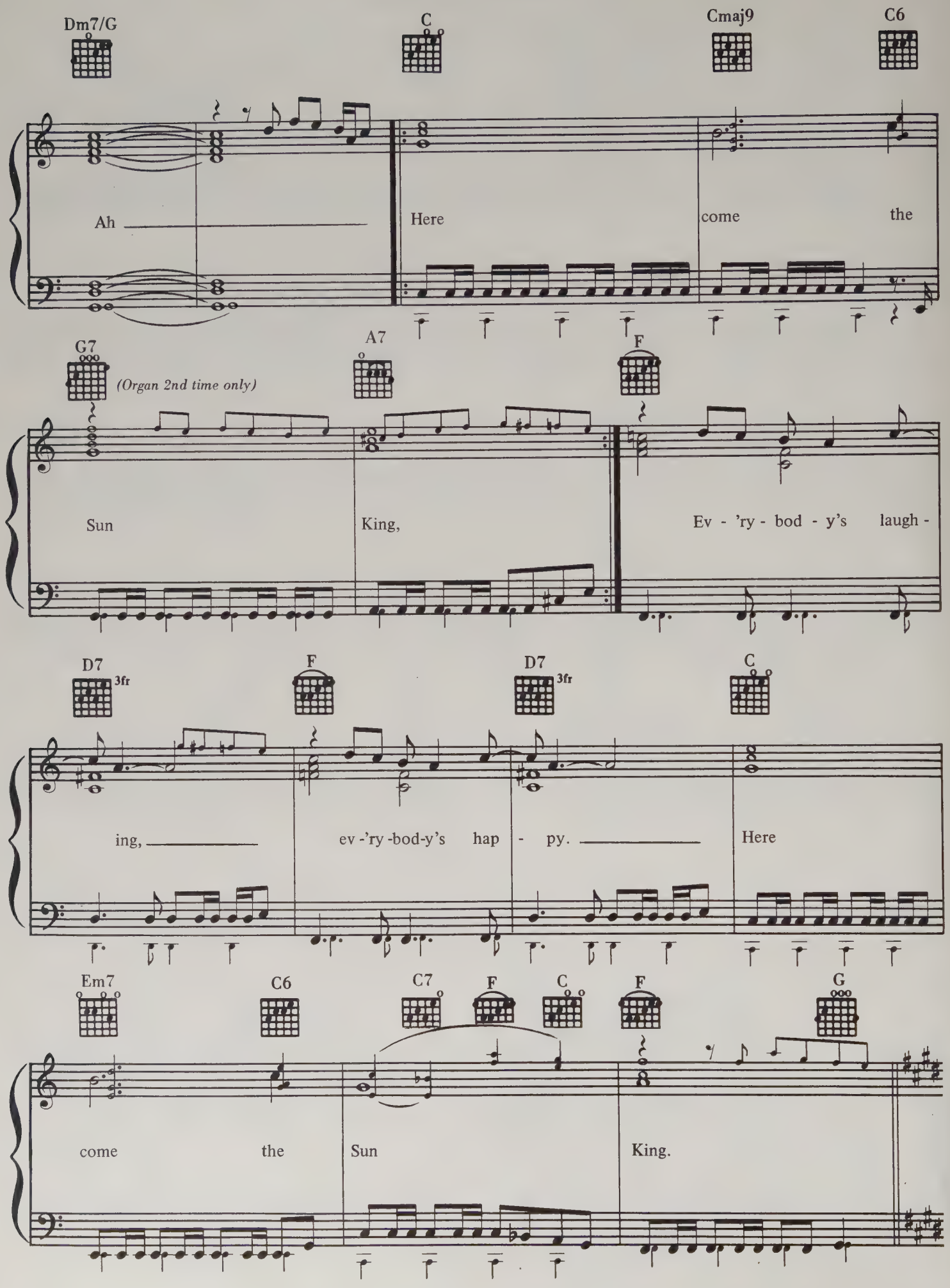
Dm7/G
C
Cmaj9
C6
Ah
Here
come
the
G7
(Organ 2nd time only)
A7
F
Sun
King,
Ev - 'ry - bod - y's
laugh -
D7
3fr
F
D7
3fr
C
ing,
ev -'ry -bod-y's
hap - py.
Here
Em7
C6
C7
F
C
F
G
come
the
Sun
King.

A6
B7
E6
Quan-do pa-ra mu - cho mi a - mor - e de fe - li - ce cor - a - zon.
F♯m7
B7
Mun-do pa - pa - raz - zi mi a - mor - e chick-a fer - dy pa- ra - sol.
E6
F♯m7
Cues - to ob - ri - ga - do tan - ta mu -
B7
E6
cho que can eat it car - ou - sel.

Mean Mr. Mustard

By JOHN LENNON and PAUL McCARTNEY

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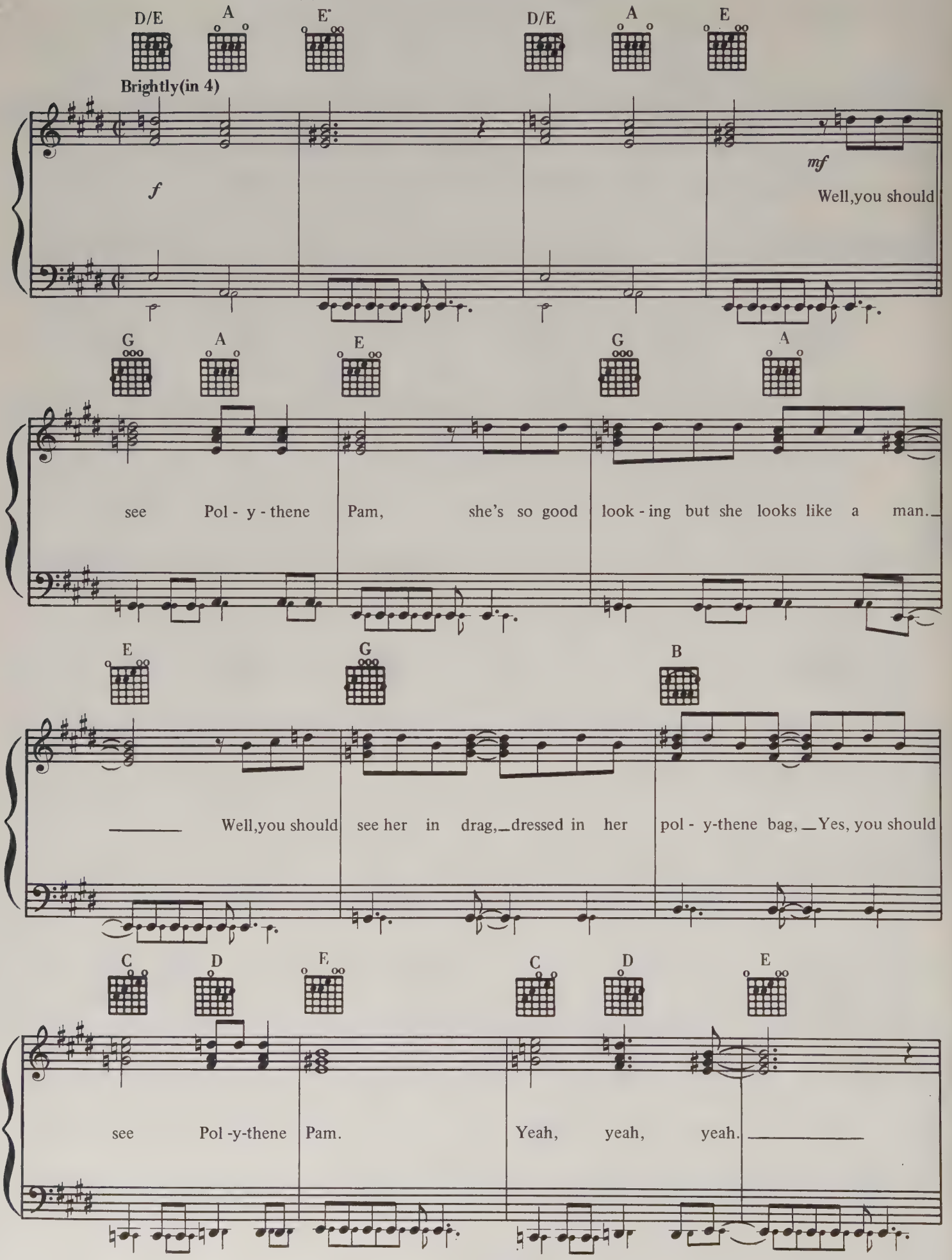
Keeps a ten bob note up his nose, Such a
Al - ways shouts out some - thing ob - scene, Such a
1. E C B7 E C
mean old man, such a mean old man.
B7 2. E C B7
dirt - y old man,
E C B7 C7 C♯7
dirt - y old man.

Polythene Pam

By JOHN LENNON and PAUL McCARTNEY


D/E A E D/E A E
Brightly(in 4)
f
mf
Well,you should
G A E G A
see Pol - y - thene Pam, she's so good look - ing but she looks like a man.
E G B
Well,you should see her in drag, dressed in her pol - y-thene bag, Yes, you should
C D E C D E
see Pol -y-thene Pam. Yeah, yeah, yeah.

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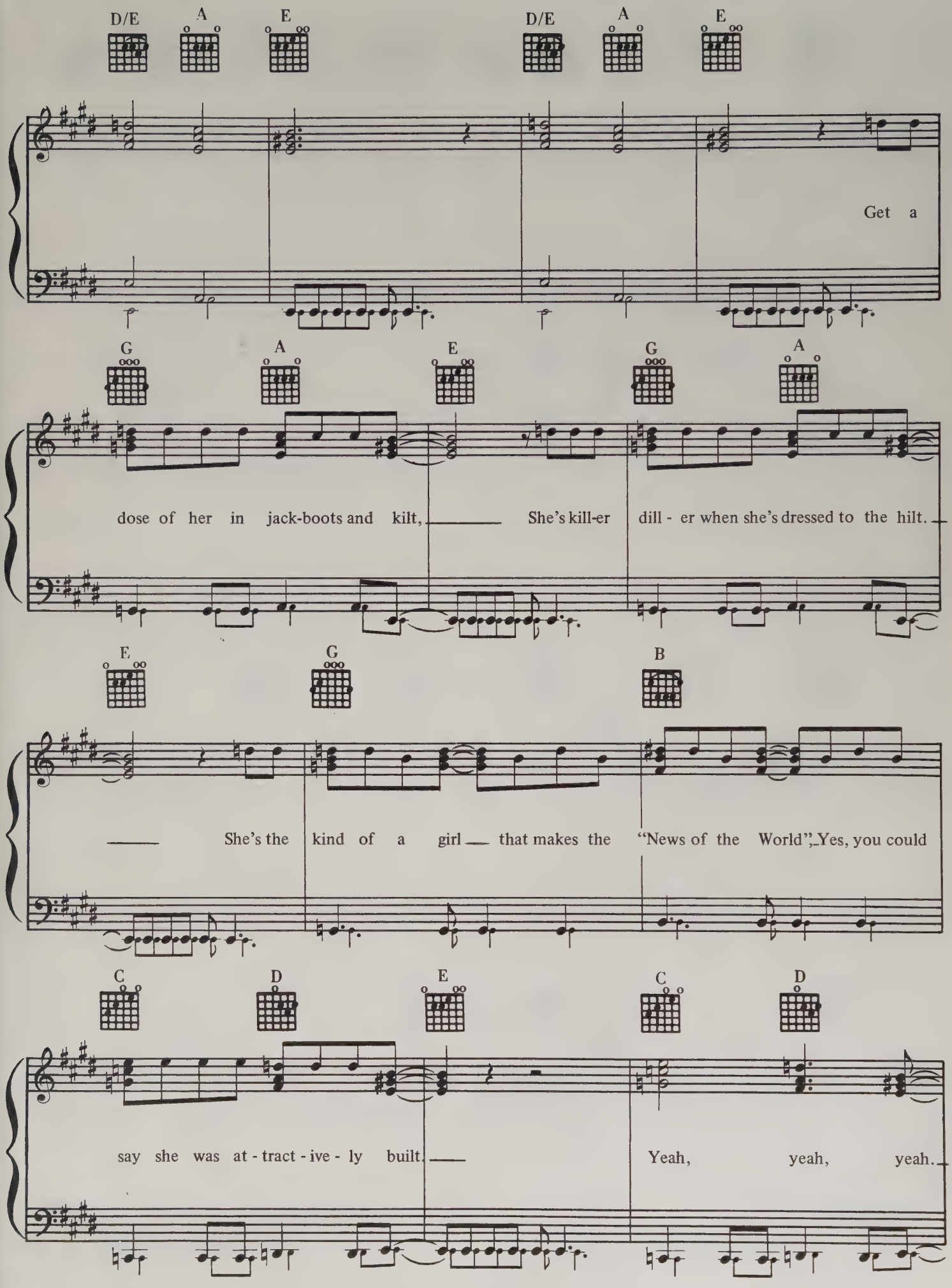
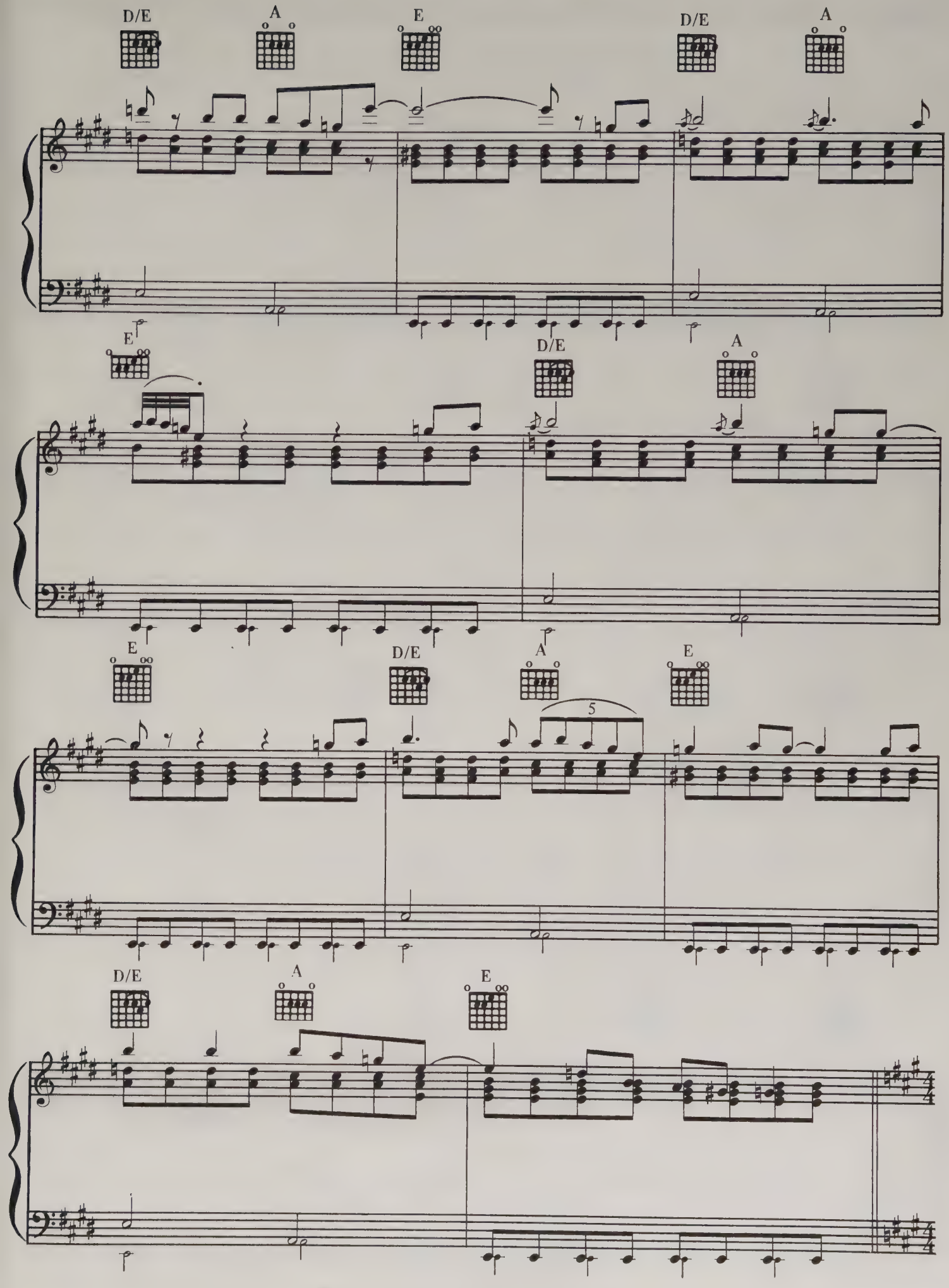
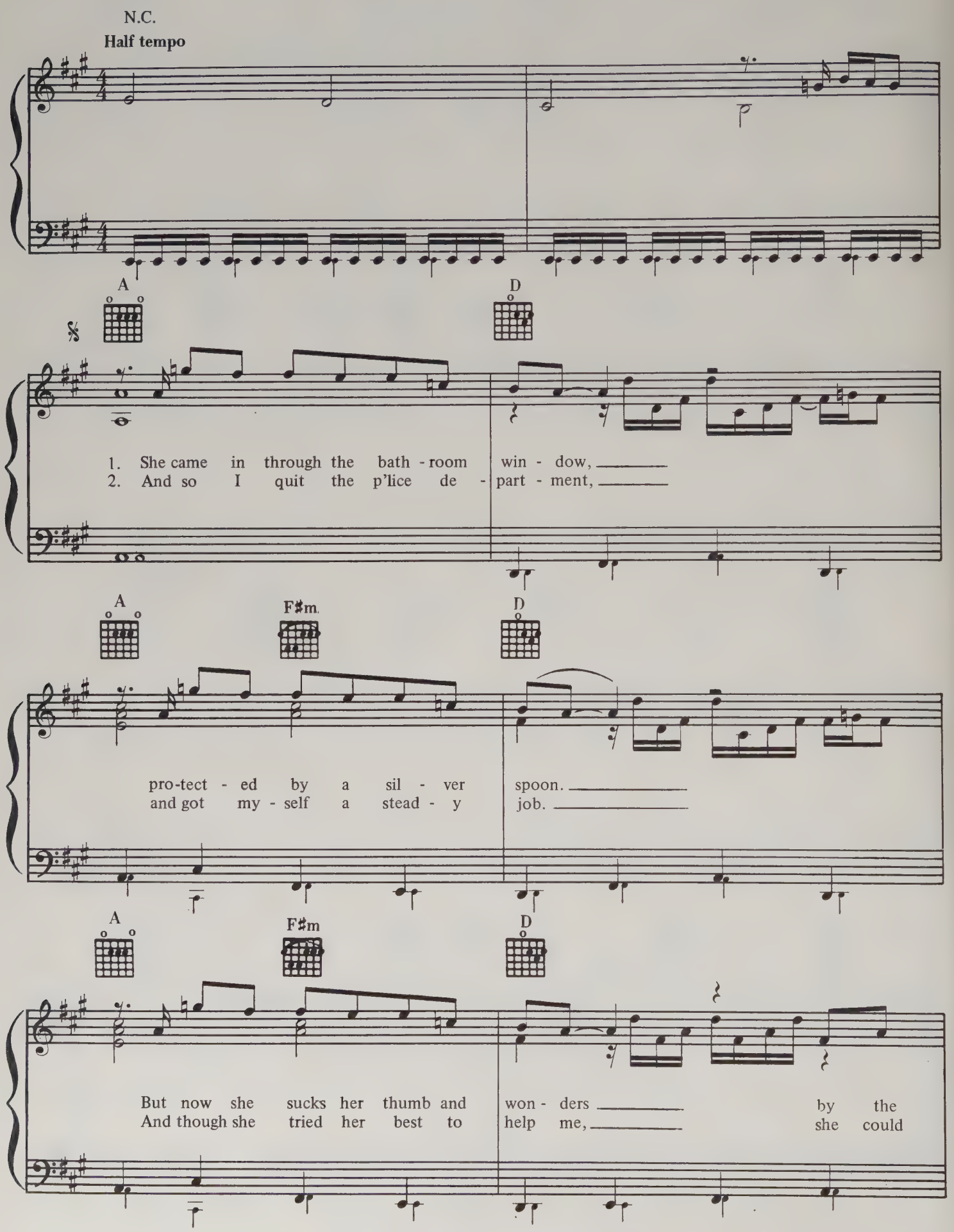

D/E A E D/E A E
Get a
G A E G A
dose of her in jack-boots and kilt, She's kill-er dill - er when she's dressed to the hilt.
E G B
She's the kind of a girl that makes the "News of the World", Yes, you could
C D E C D
say she was at - tract - ive - ly built. Yeah, yeah, yeah.

E
D/E
A
E
D/E
A
E
D/E
A
E
D/E
A
E
D/E
A
E
D/E
A
E


D/E
A
E
D/E
A
E
D/E
A
E
D/E
A
E
5
D/E
A
E

She Came In Through The Bathroom Window

By JOHN LENNON and PAUL McCARTNEY


N.C.
Half tempo
A
D
1. She came in through the bath - room win - dow,
2. And so I quit the p'lice de - part - ment,
A
F♯m
D
pro-tect - ed by a sil - ver spoon.
and got my - self a stead - y job.
A
F♯m
D
But now she sucks her thumb and won - ders by the
And though she tried her best to help me, she could

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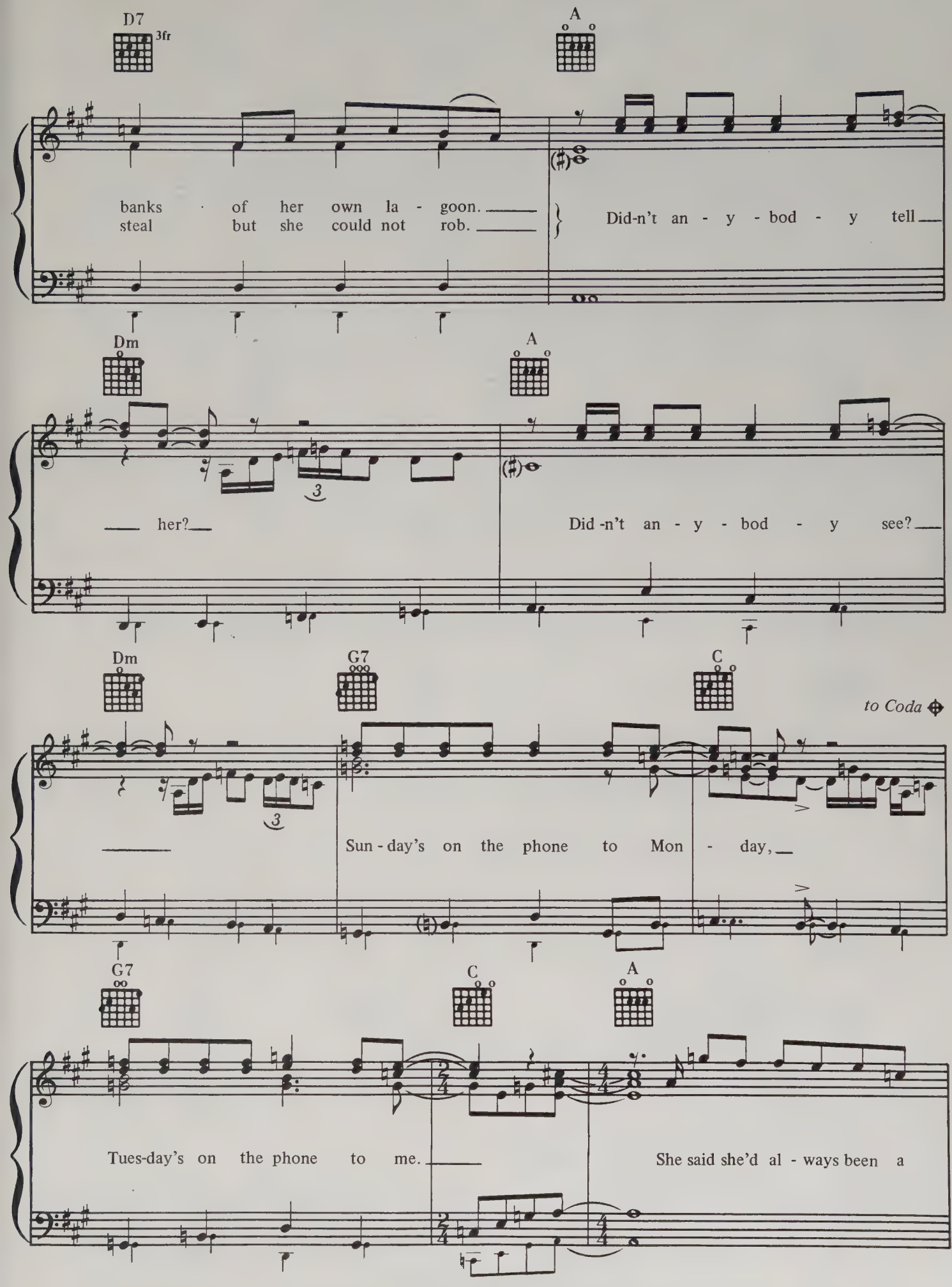
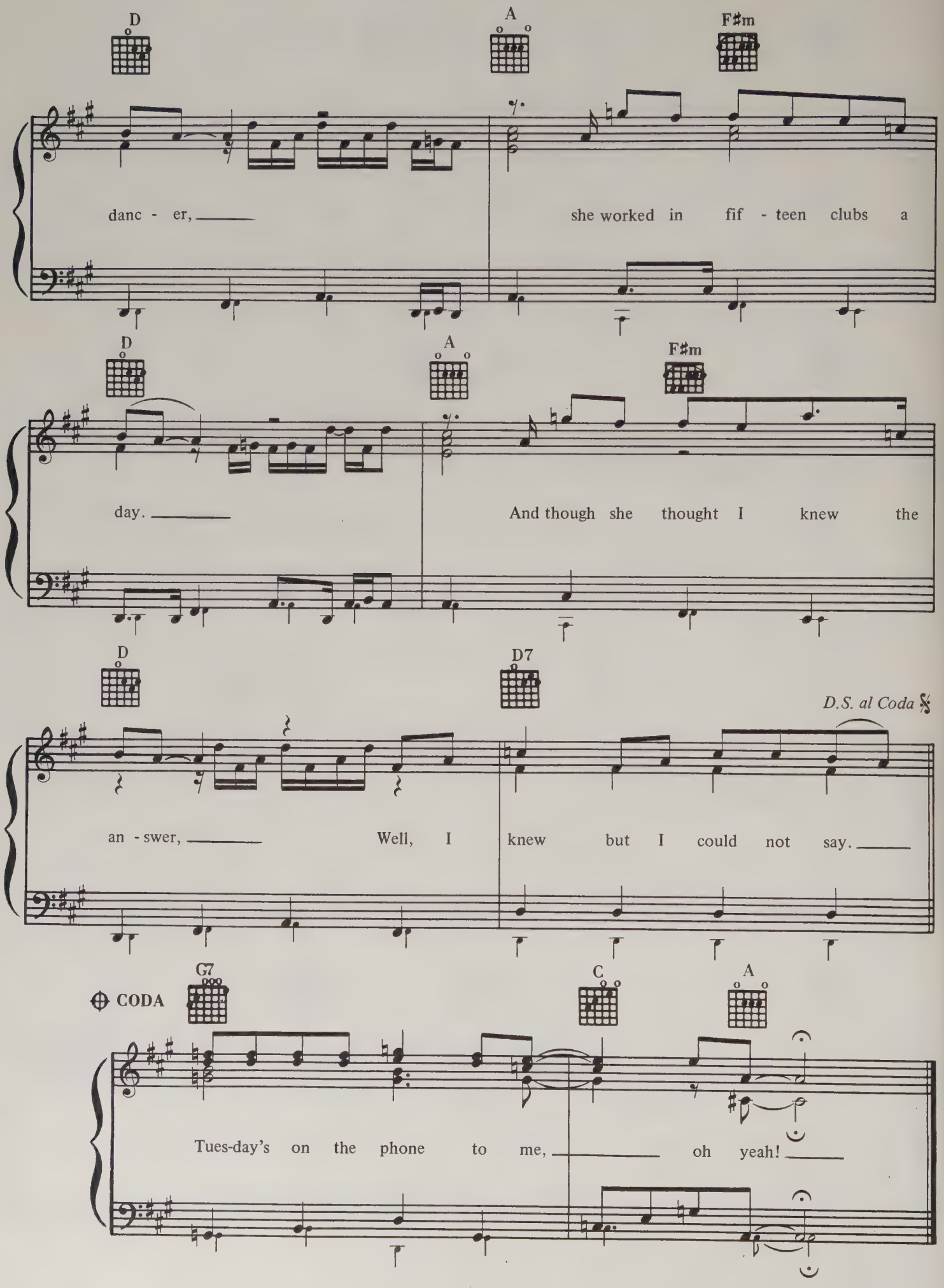
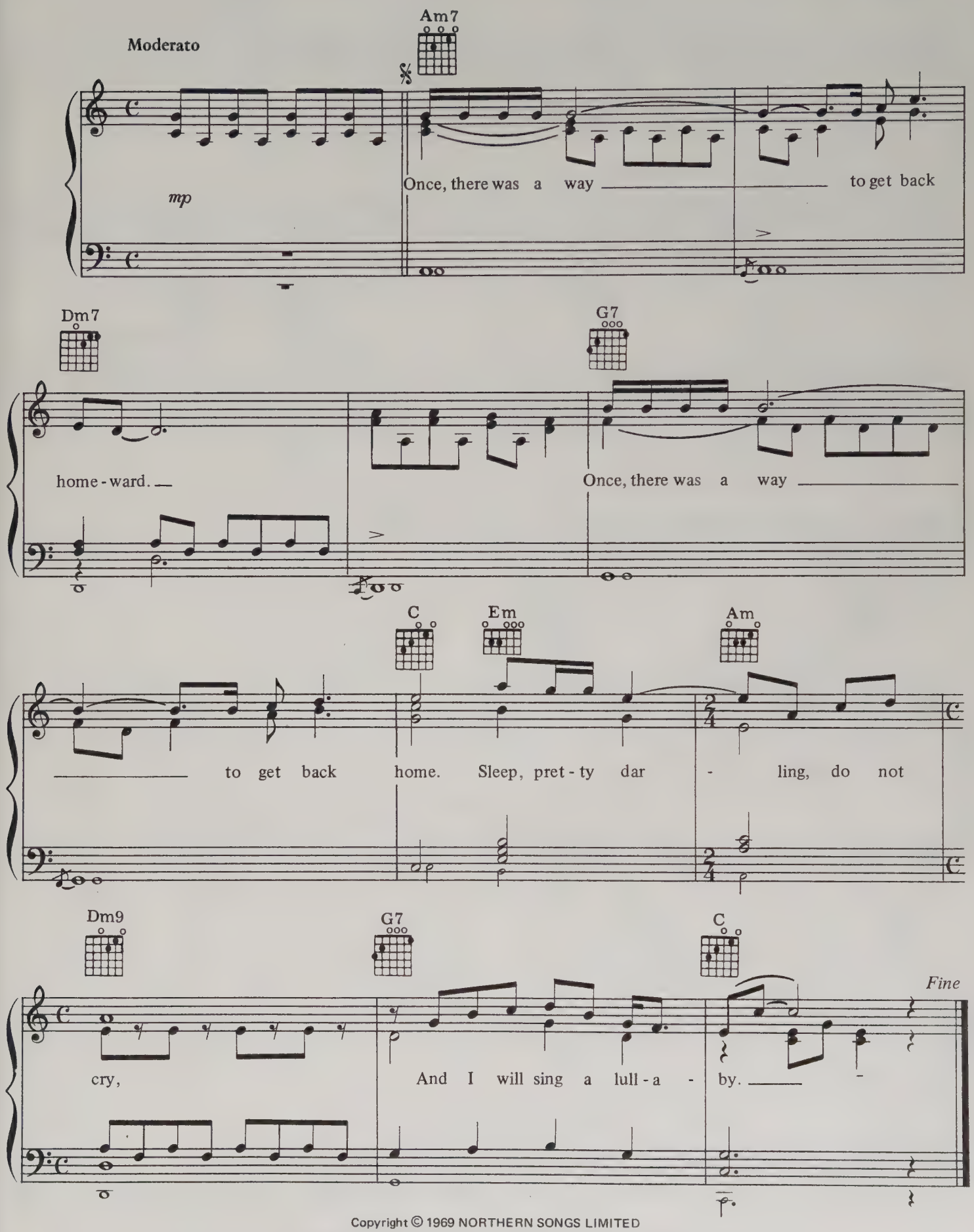

D7
3fr
A
banks of her own la - goon.
steal but she could not rob.
Did-n't an - y - bod - y tell
Dm
A
her?
Did -n't an - y - bod - y see?
Dm
G7
C
to Coda
Sun - day's on the phone to Mon - day,
G7
C
A
Tues-day's on the phone to me.
She said she'd al - ways been a


D
A
F♯m
danc - er,
she worked in fif - teen clubs a
D
A
F♯m
day.
And though she thought I knew the
D
D7
D.S. al Coda
an - swer,
Well, I knew but I could not say.
CODA
G7
C
A
Tues-day's on the phone to me,
oh yeah!

Golden Slumbers

By JOHN LENNON and PAUL McCARTNEY



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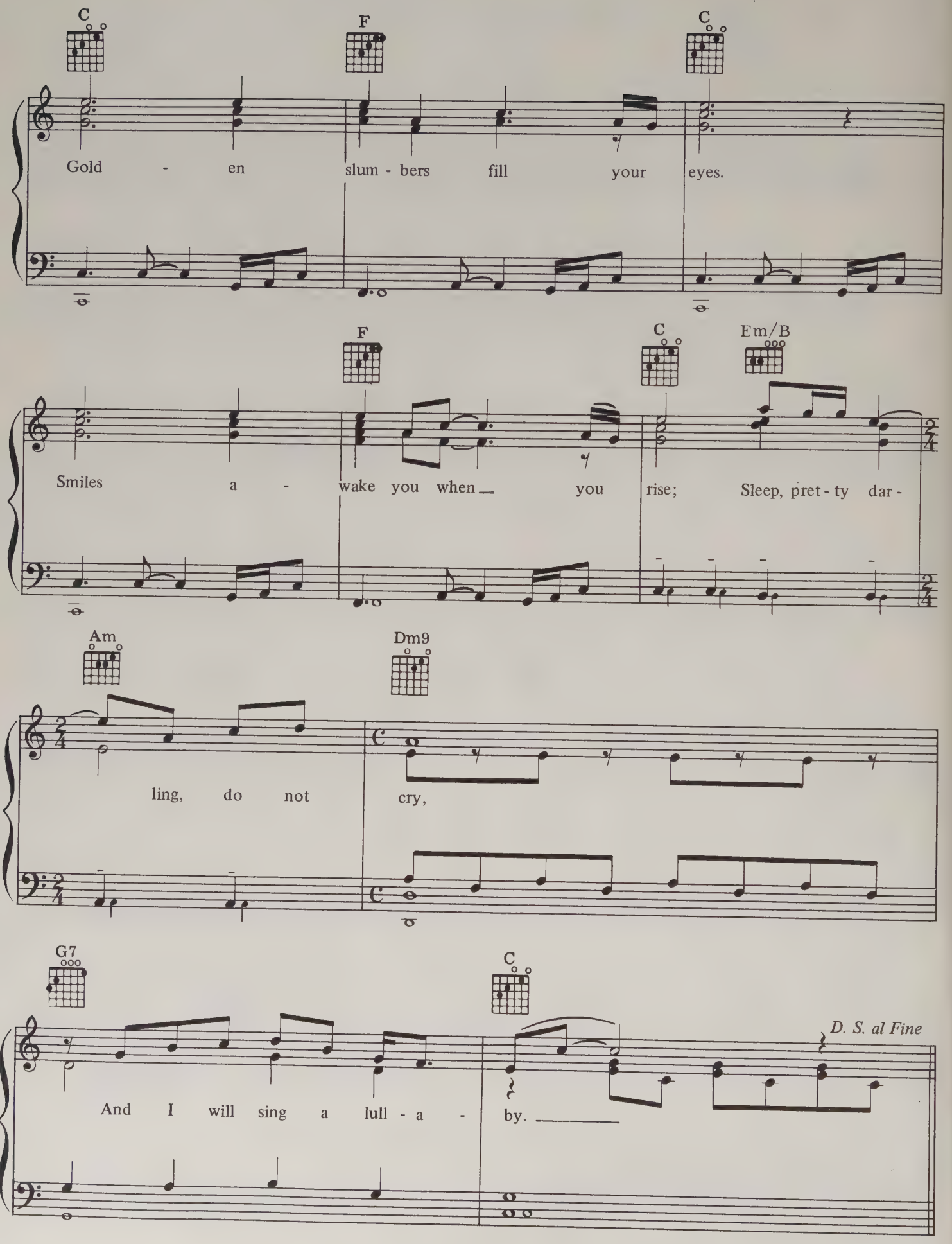
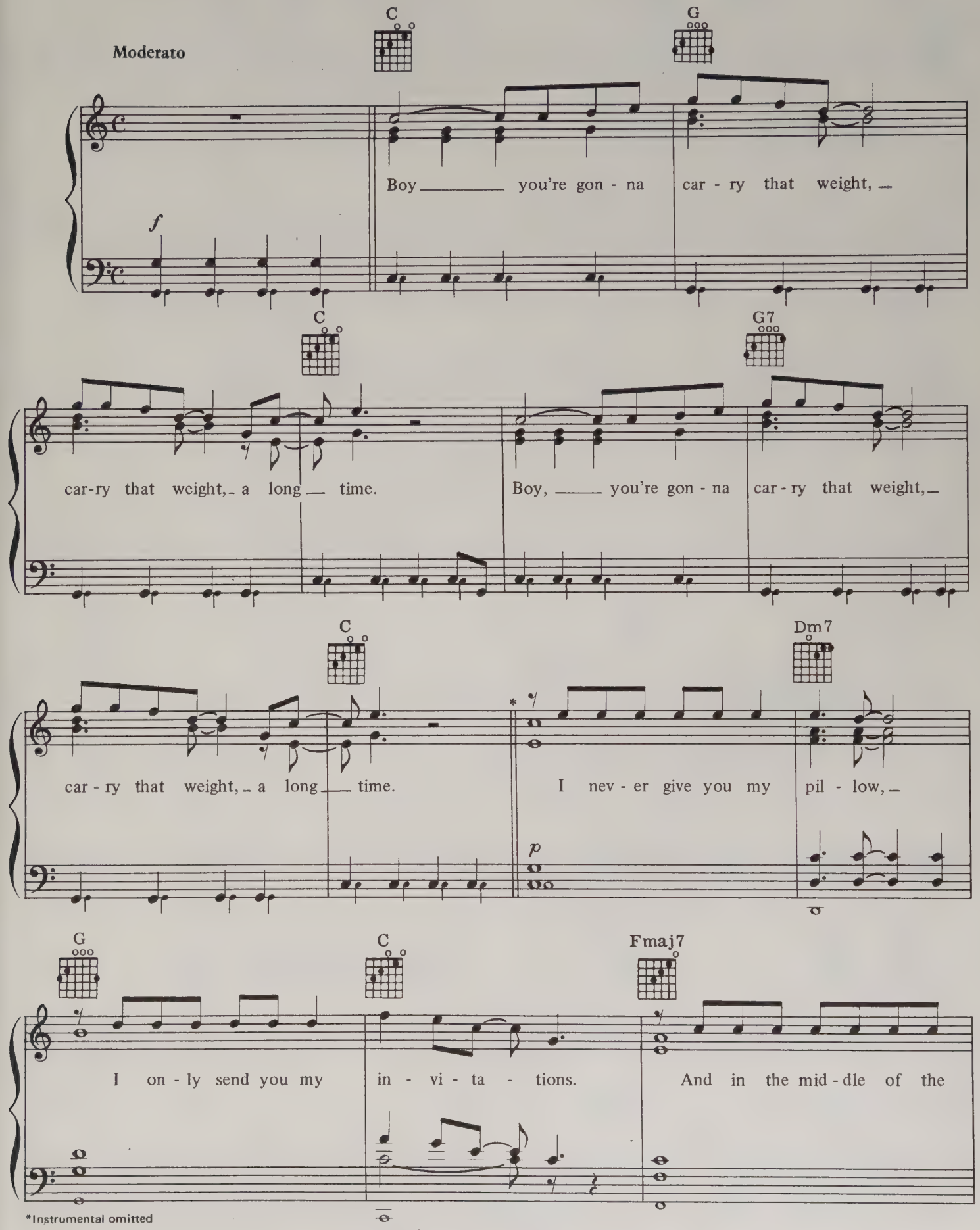

C
F
C
Gold - en slum - bers fill your eyes.
F
C
Em/B
Smiles a - wake you when you rise; Sleep, pret - ty dar -
Am
Dm9
ling, do not cry,
G7
C
And I will sing a lull - a - by.
D. S. al Fine

Carry That Weight

By JOHN LENNON and PAUL McCARTNEY


Moderato
C
G
f
Boy you're gon - na car - ry that weight,
C
G7
car-ry that weight, a long time.
Boy, you're gon - na car - ry that weight,
C
Dm7
car - ry that weight, a long time.
I nev - er give you my pil - low,
p
G
C
Fmaj7
I on - ly send you my in - vi - ta - tions.
And in the mid - dle of the

*Instrumental omitted

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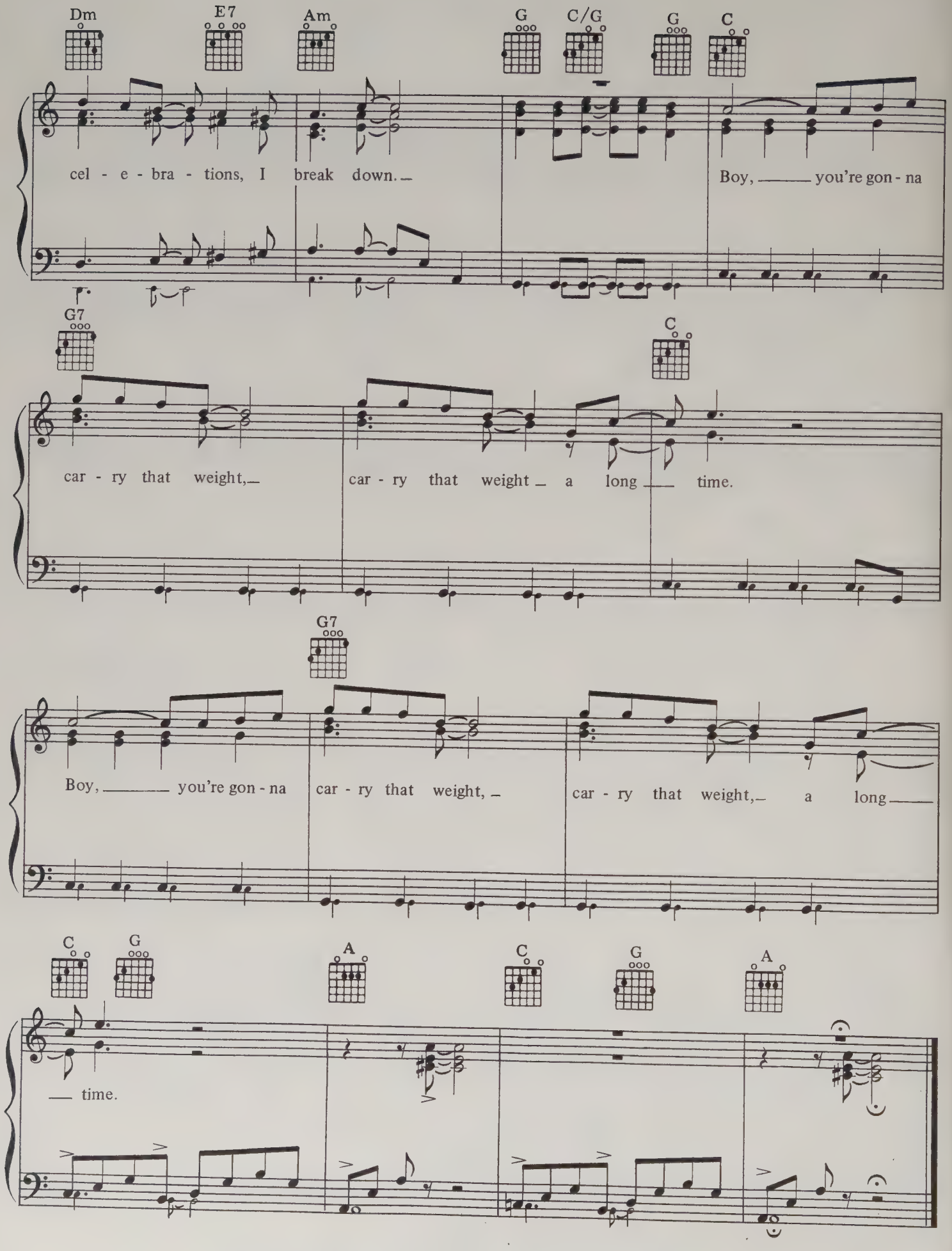
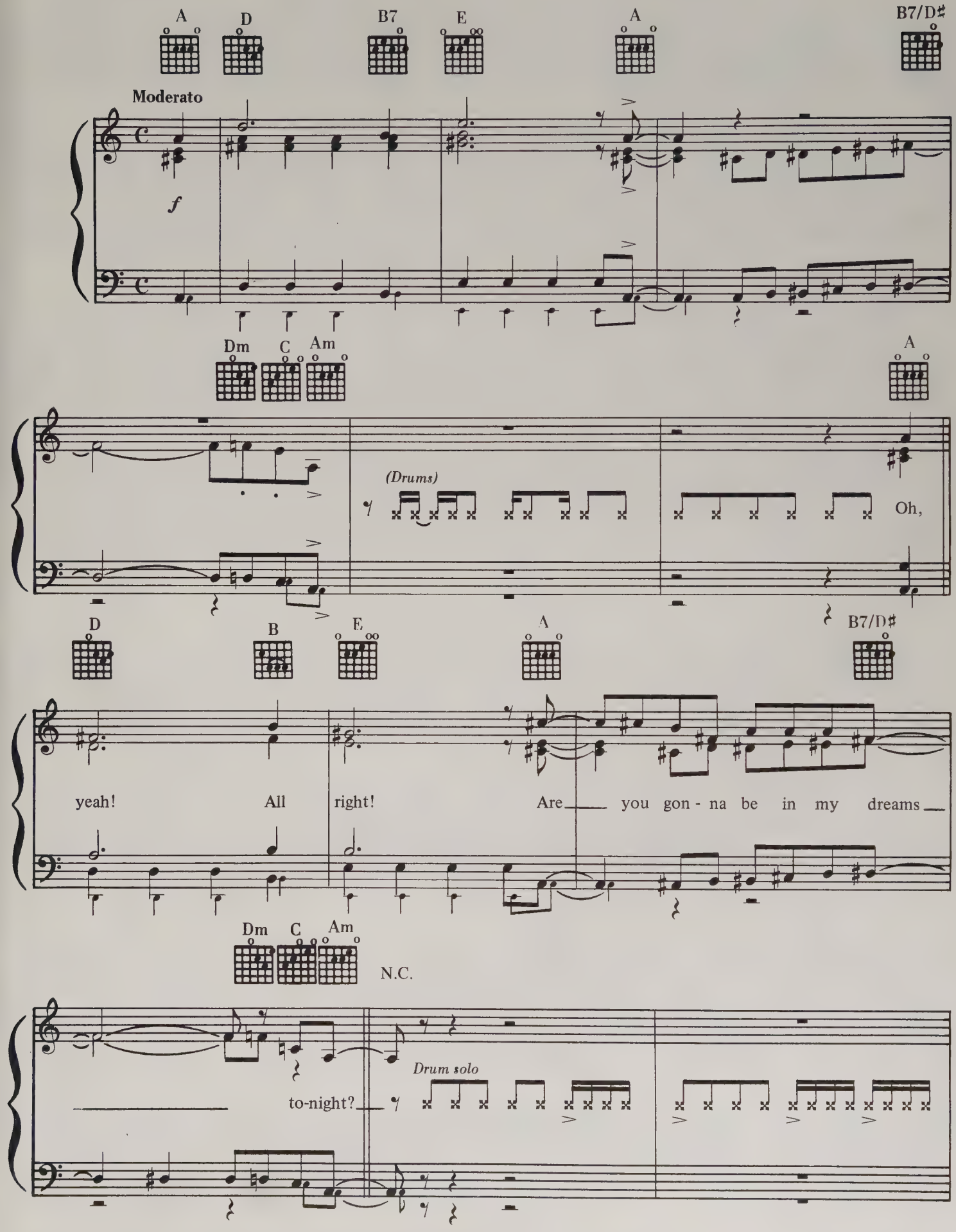

Dm
E7
Am
G
C/G
G
C
cel - e - bra - tions, I break down.
Boy, you're gon - na
G7
C
car - ry that weight,
car - ry that weight a long time.
G7
Boy, you're gon - na
car - ry that weight,
car - ry that weight, a long
C
G
A
C
G
A
time.

The End

By JOHN LENNON and PAUL McCARTNEY



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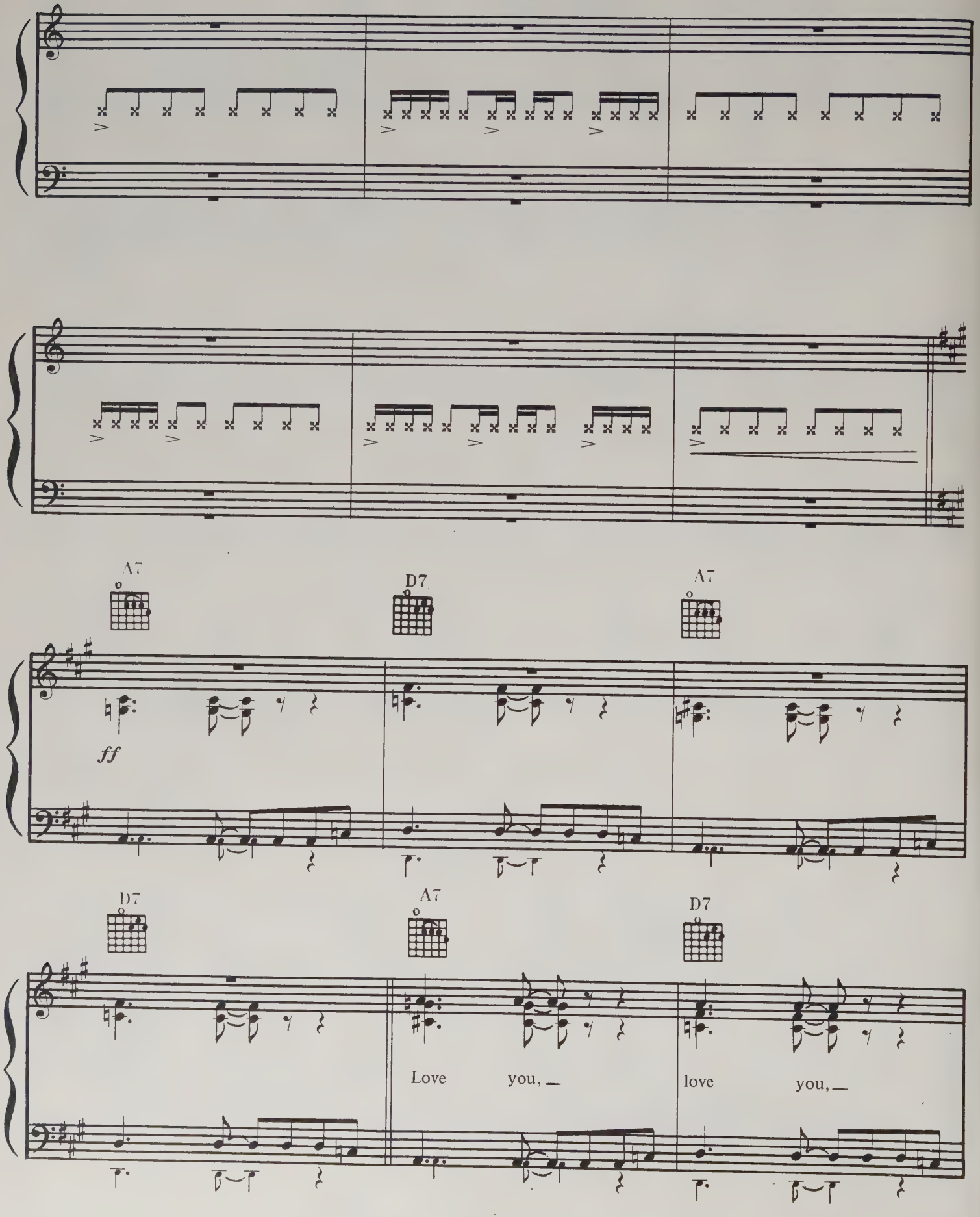
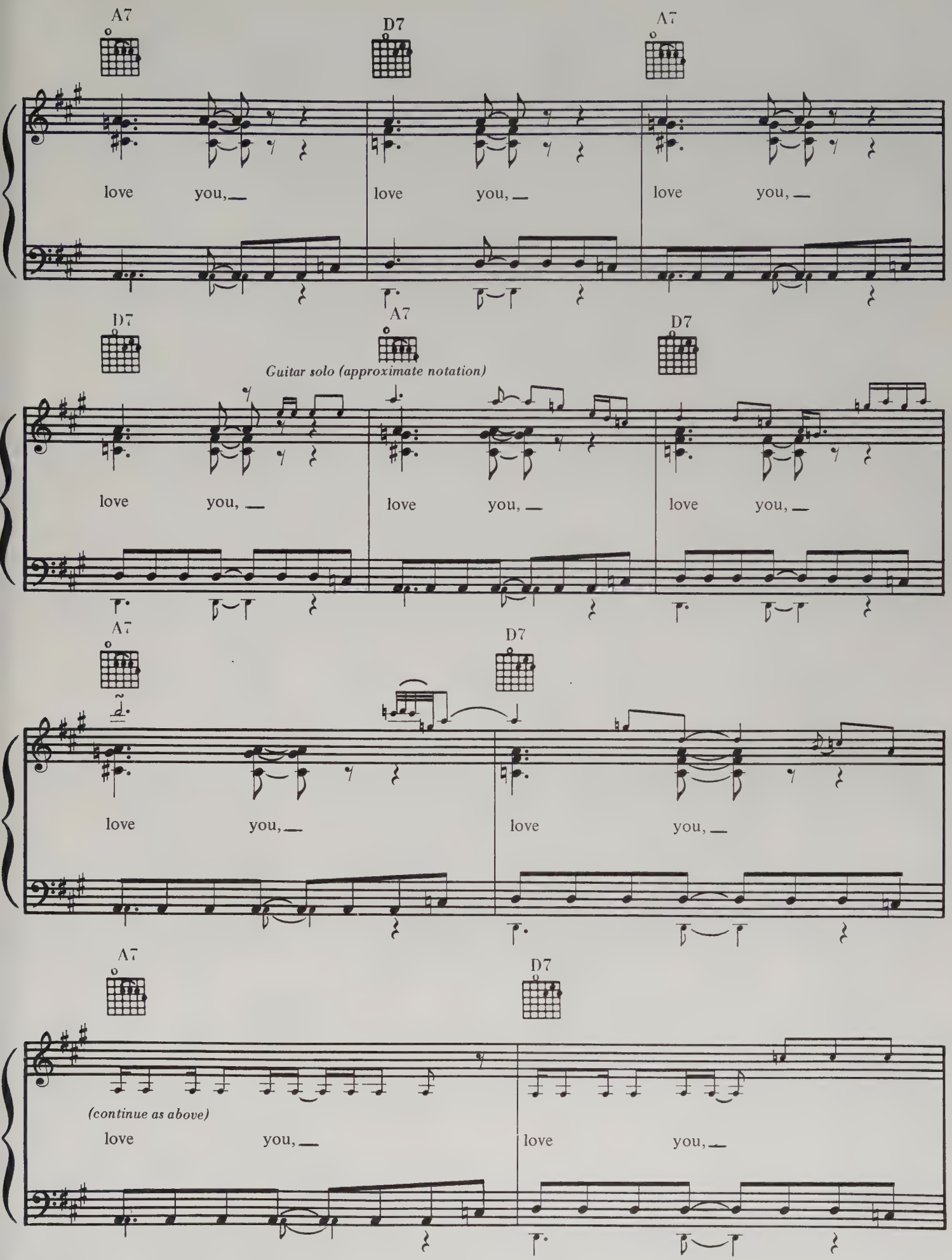
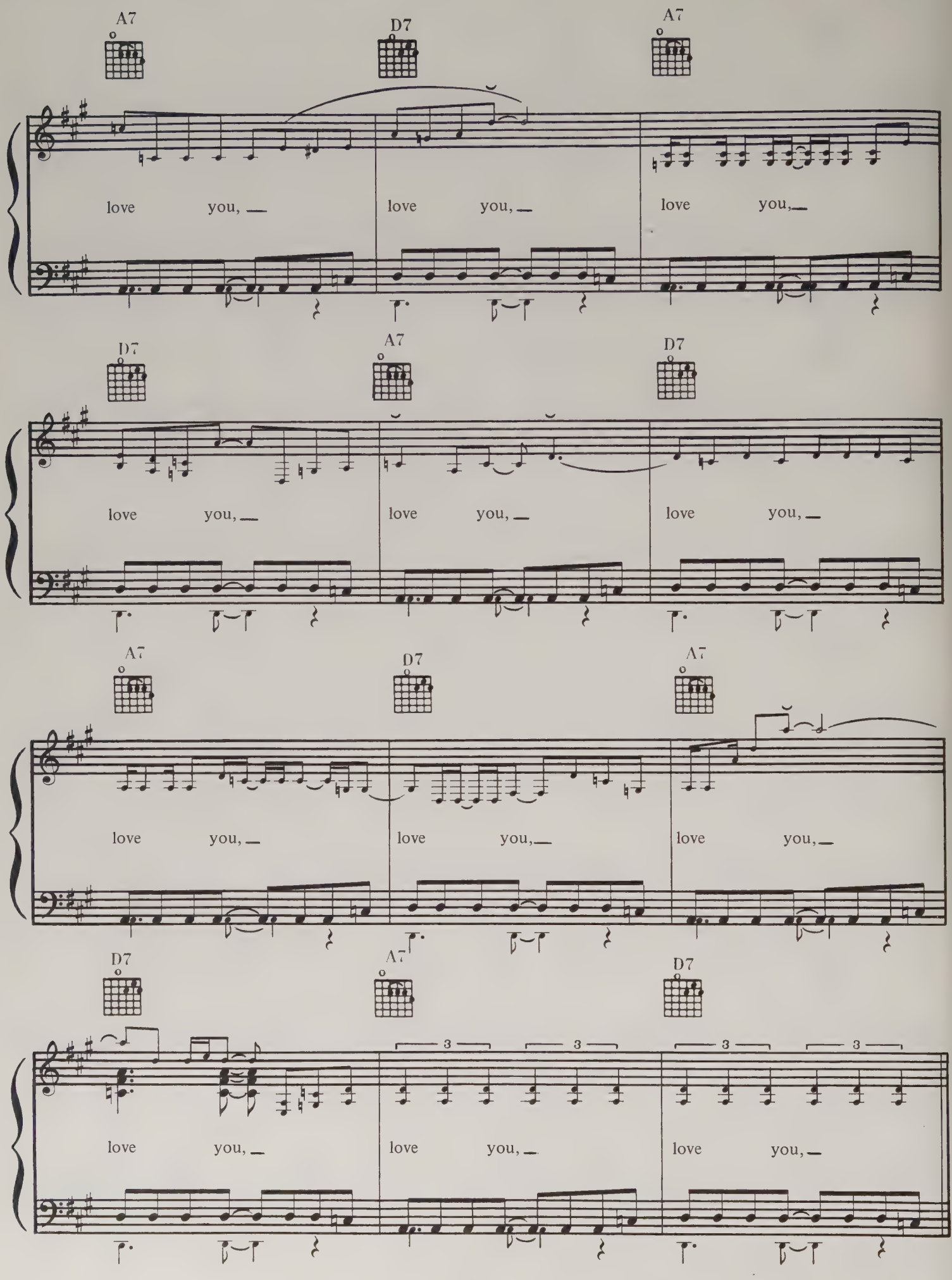

A7
D7
A7
ff
D7
A7
D7
Love you, _
love you, _

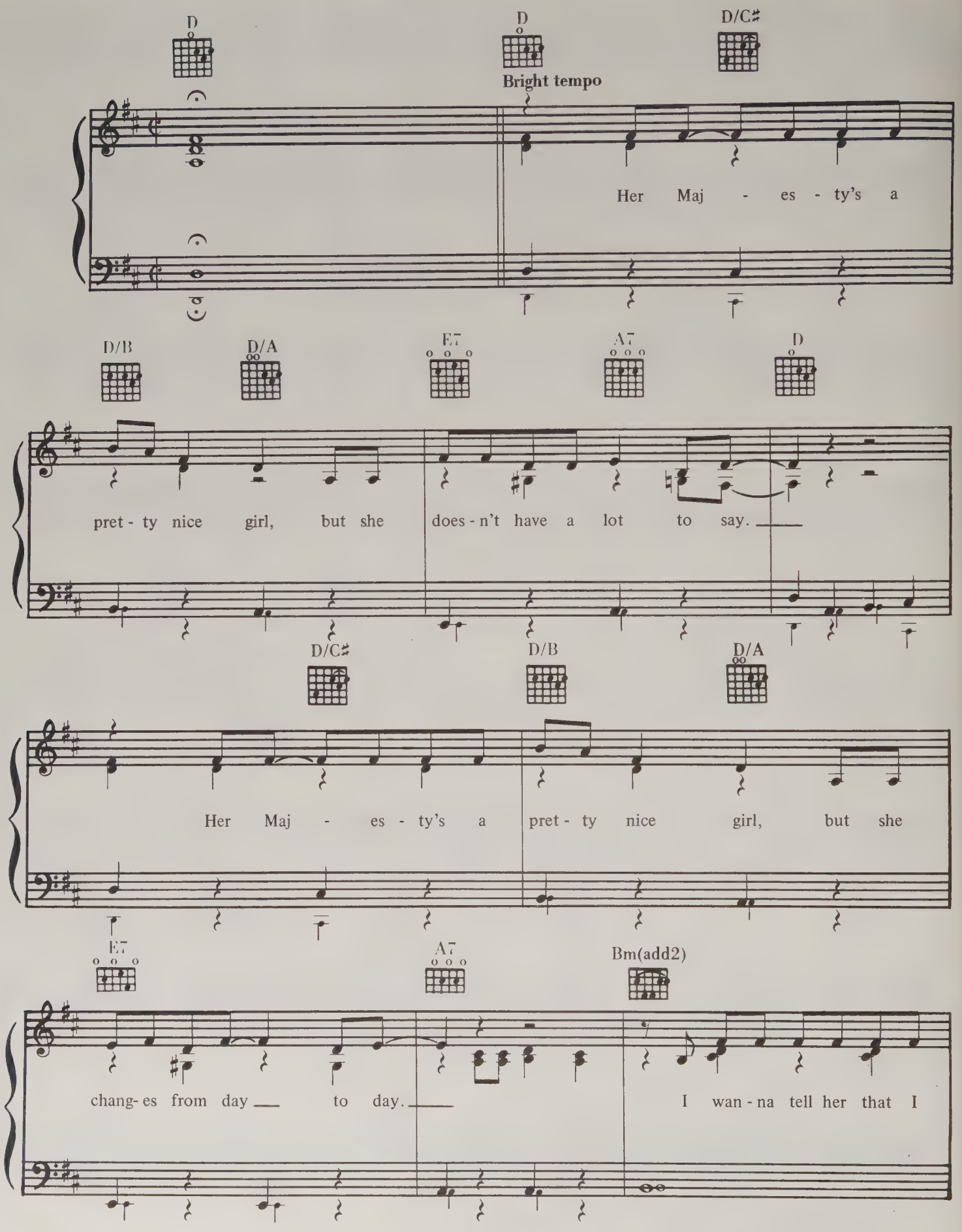

A7
D7
A7
love you, love you, love you,
D7
A7
D7
Guitar solo (approximate notation)
love you, love you, love you,
A7
D7
love you, love you,
A7
D7
(continue as above)
love you, love you,


A7
D7
A7
love you, love you, love you,
D7
A7
D7
love you, love you, love you,
A7
D7
A7
love you, love you, love you,
D7
A7
D7
3 3 3 3
love you, love you, love you,

A
Piano solo
And in the end
Voice
A
G/A
D/A
G/A
the love you take is
F
Em
Dm
C
Dm
G7
e - qual to the love you make.
C
D/C
Cm7
F/C
C
Slower
3

Her Majesty

By JOHN LENNON and PAUL McCARTNEY



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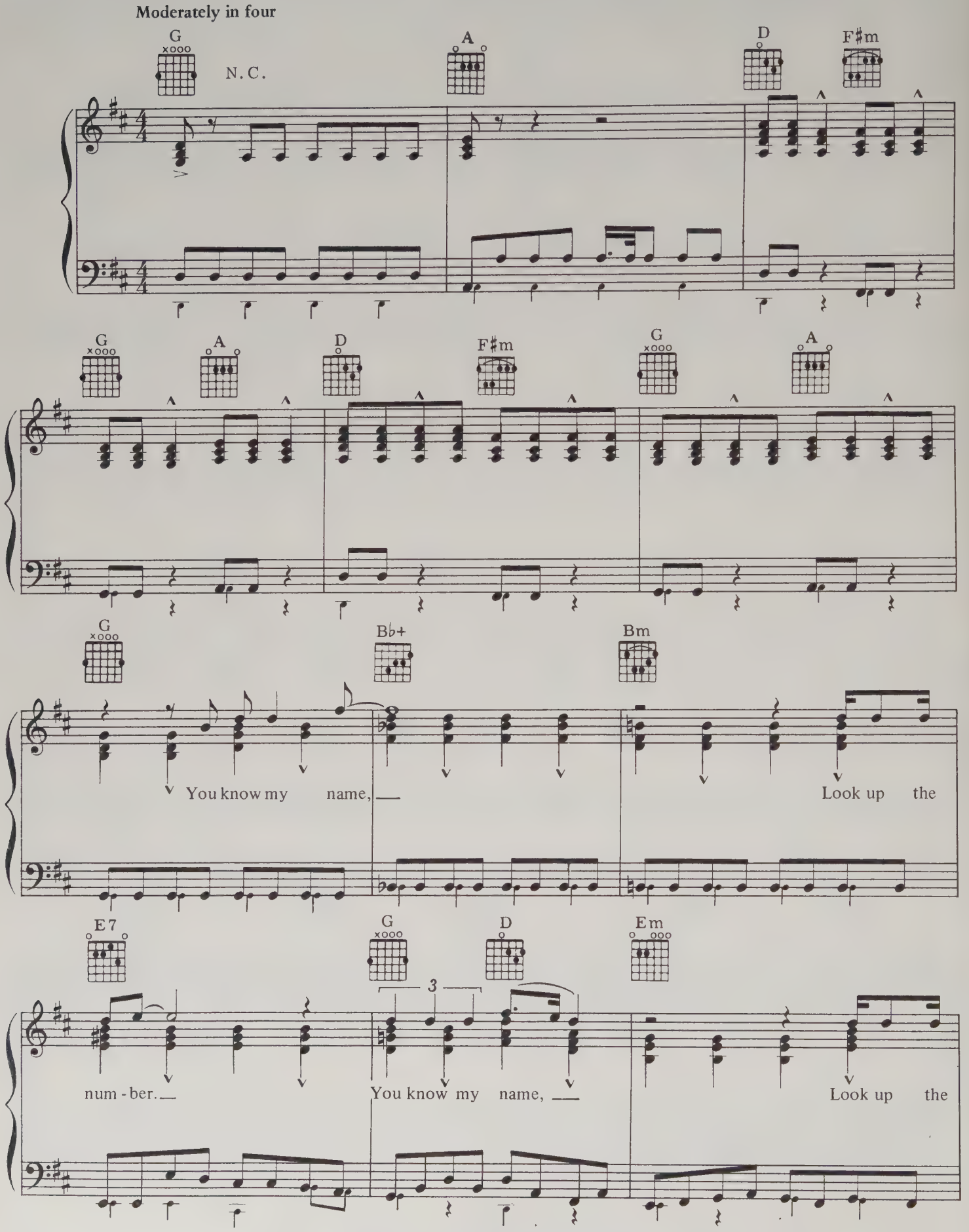
D7
love her a lot, but I got - ta get a bel - ly full of
G
Gm
3fr
wine. Her Maj - es - ty's a
D
B7
Em7
A7
pret - ty nice girl, some day I'm gon - na make her mine,
D
B7
Em7
A7
D
oh yeah, some day I'm gon - na make her mine.

You Know My Name (Look Up The Number)

By JOHN LENNON and PAUL McCARTNEY



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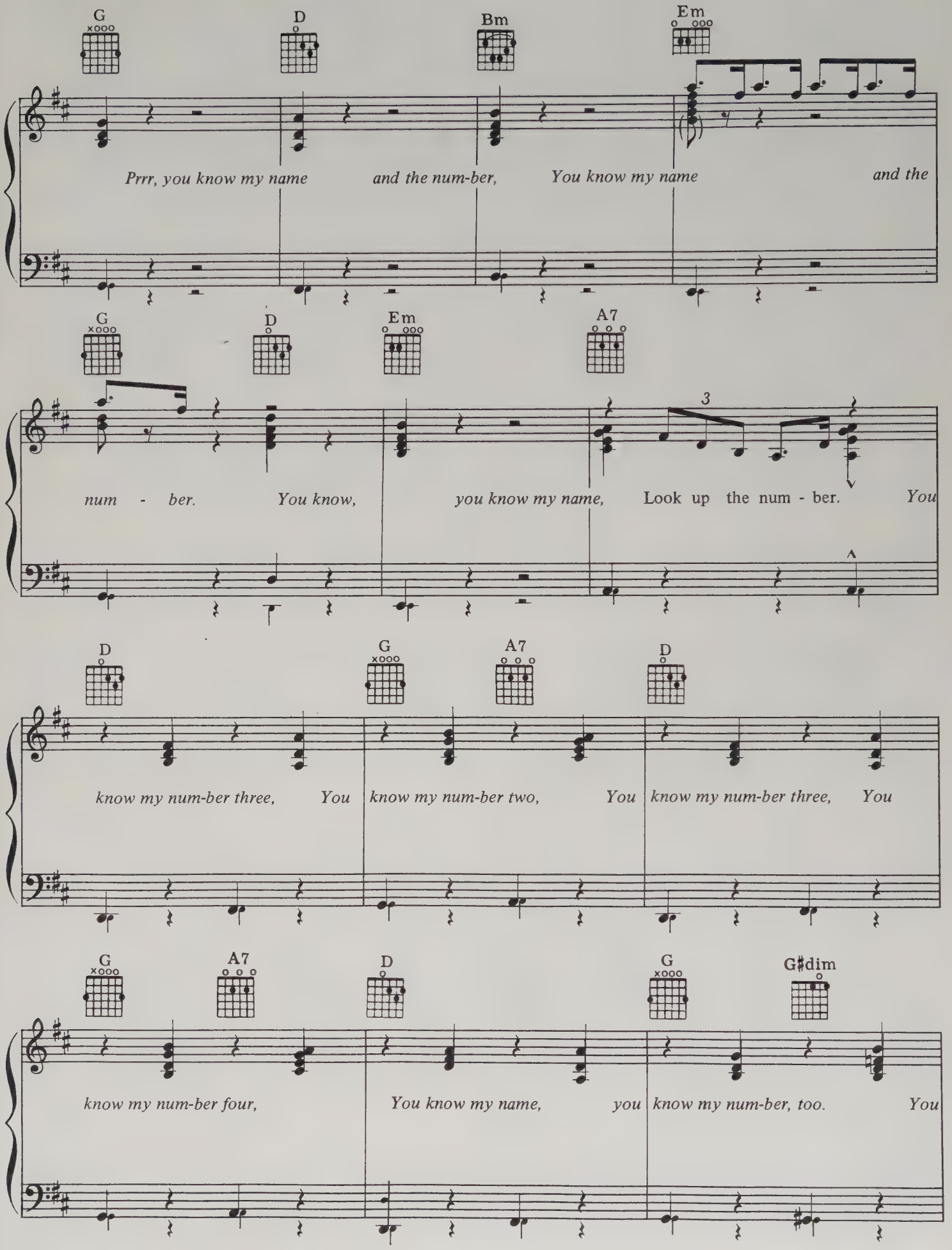
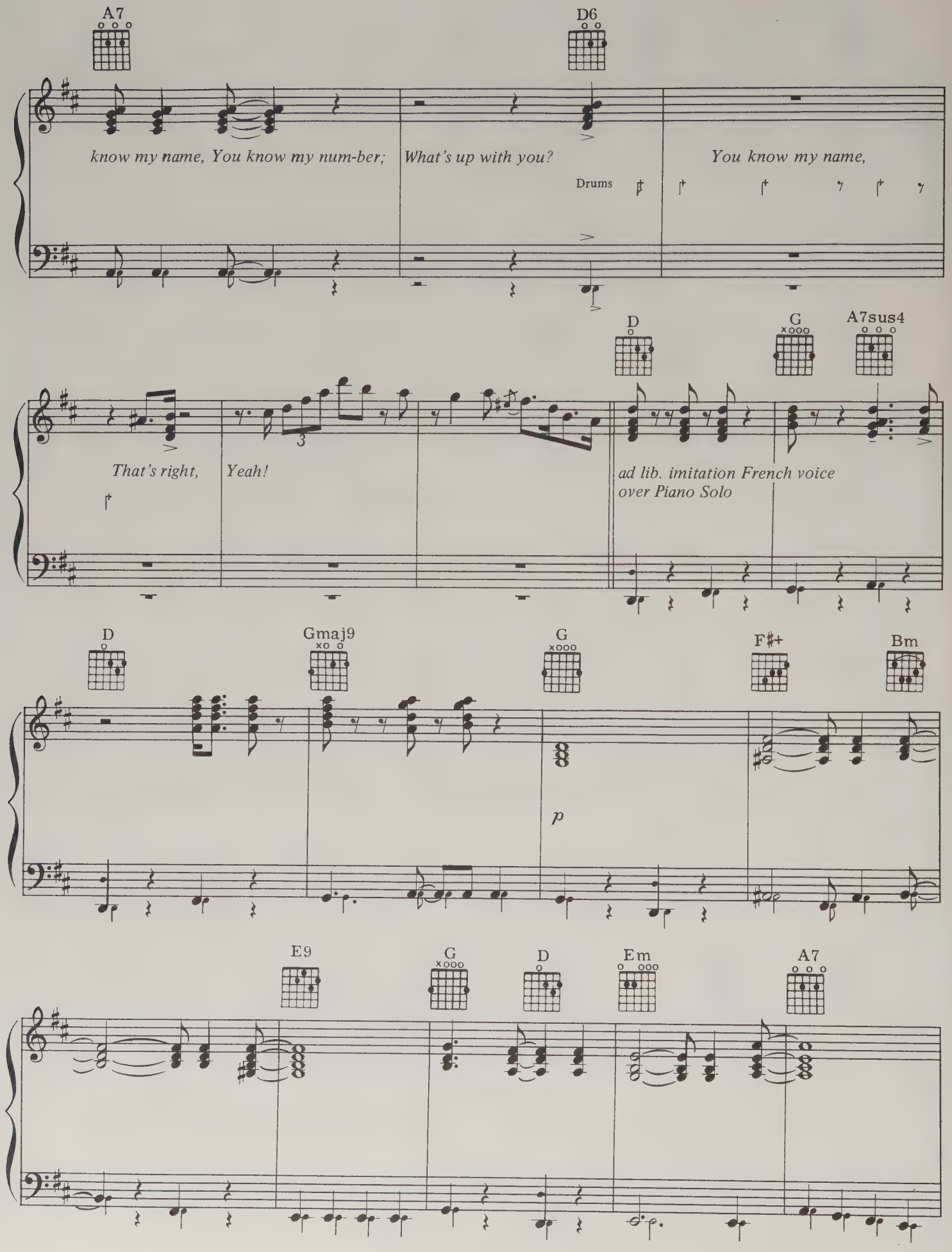
A7
D
F♯m
G
A7
num - ber.
You, you know,
you know my name,
D
F♯m
G
A7
D
Faster, with a Latin beat
You, you know,
you know my name.
L.A. rhythm
Spoken: Good evening and
D
A7
D
welcome to Slaggers featuring Denis O'Bell.
Come on Ringo,
let's hear it for Denis.
A7
G
F♯+
Good evening,
You know my name,

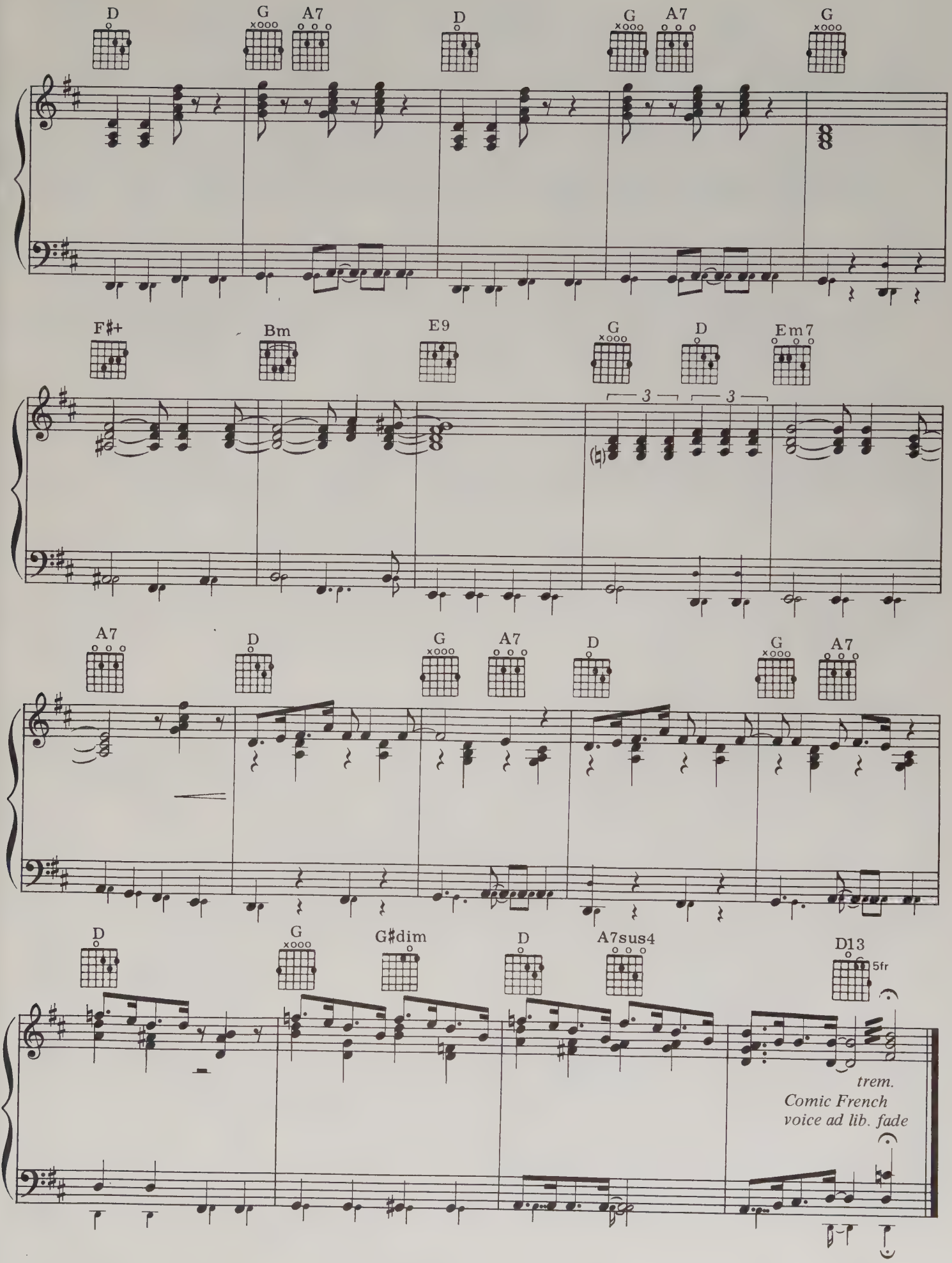
Bm
E7
A7
G
D
3
3
Bet - ter look up my num - ber.
You know my name,
Em
A7
D
(That's right) Look up my num - ber.
You, you know,
A
you know my name.
You, you know,
you know my name,
G
F♯m
Bm
3
3
You know my name
Ba ba ba ba ba ba ba ba
ba,
Look up my num-

E7
G
D
Em
- ber. —
You know my name, —
That's right Look up the
A7
Bm
Em
A7
D
num-ber. — Oh
you know — you know
You know my name,
you know, you
Em
A7
G
Em
A7
know, you know my name, Huh huh huh huh
You know my name, —
Ba ba ba — pum
Bm
E7
D
Em
— Look up the
num-ber. —
You know my name, —
Look up the

A7
D
Em
A7
num - ber. —
You - a, you know, you know my name, — Ba - by
D
Em7
A13
D
you - a, you know,
you know my name, ———
You know,
Em7
A13
D
Em7
A13
you know my name, —
you know, you know my name.
Cuck-oo
Go on Denis let's hear it for Denis O'Bell
D
G
A7
D
G
A7
You know, you know,
you know my name,
You know, you know,
you know my name,

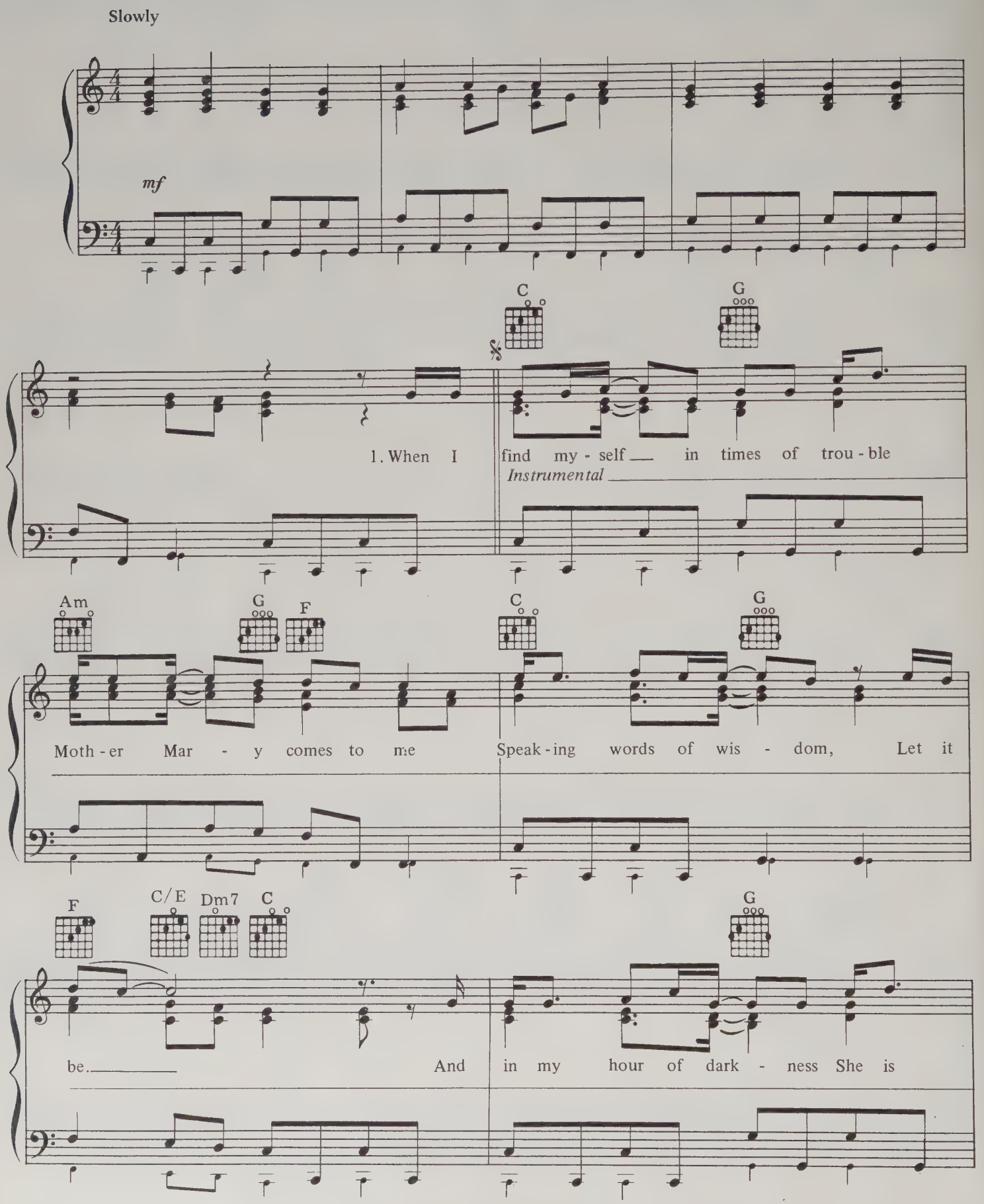

G
D
Bm
Em
Prrr, you know my name and the num-ber, You know my name and the
G
D
Em
A7
3
num - ber. You know, you know my name, Look up the num - ber. You
D
G
A7
D
know my num-ber three, You know my num-ber two, You know my num-ber three, You
G
A7
D
G
G♯dim
know my num-ber four, You know my name, you know my num-ber, too. You


A7
D6
know my name, You know my num-ber;
What's up with you?
You know my name,
Drums
D
G
A7sus4
That's right,
Yeah!
ad lib. imitation French voice
over Piano Solo
D
Gmaj9
G
F♯+
Bm
p
E9
G
D
Em
A7


D
G
A7
D
G
A7
G
F♯+
Bm
E9
G
D
Em7
3
3
A7
D
G
A7
D
G
A7
D
G
G♯dim
D
A7sus4
D13
5fr
trem.
Comic French
voice ad lib. fade

Let It Be

By JOHN LENNON and PAUL McCARTNEY



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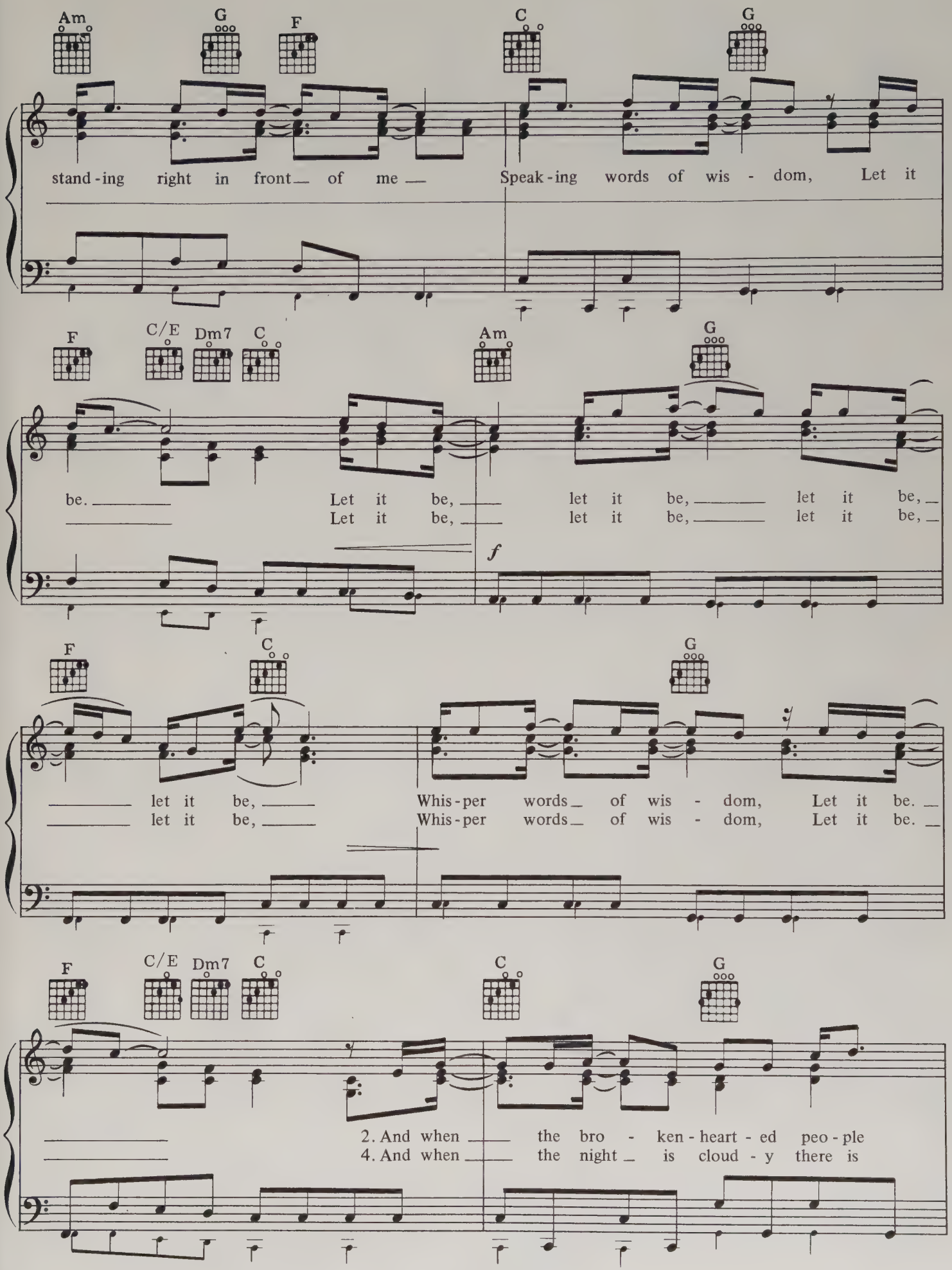
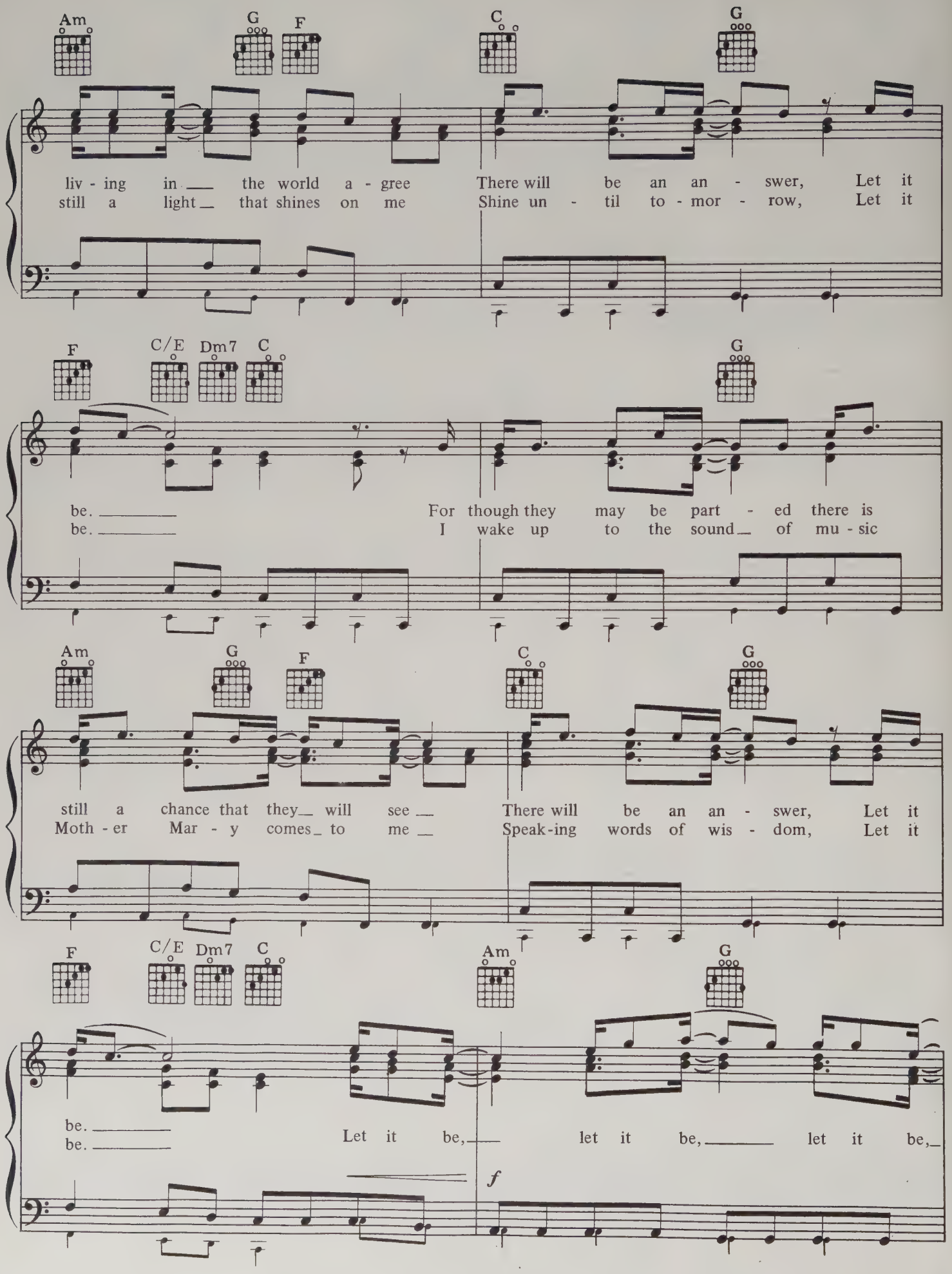
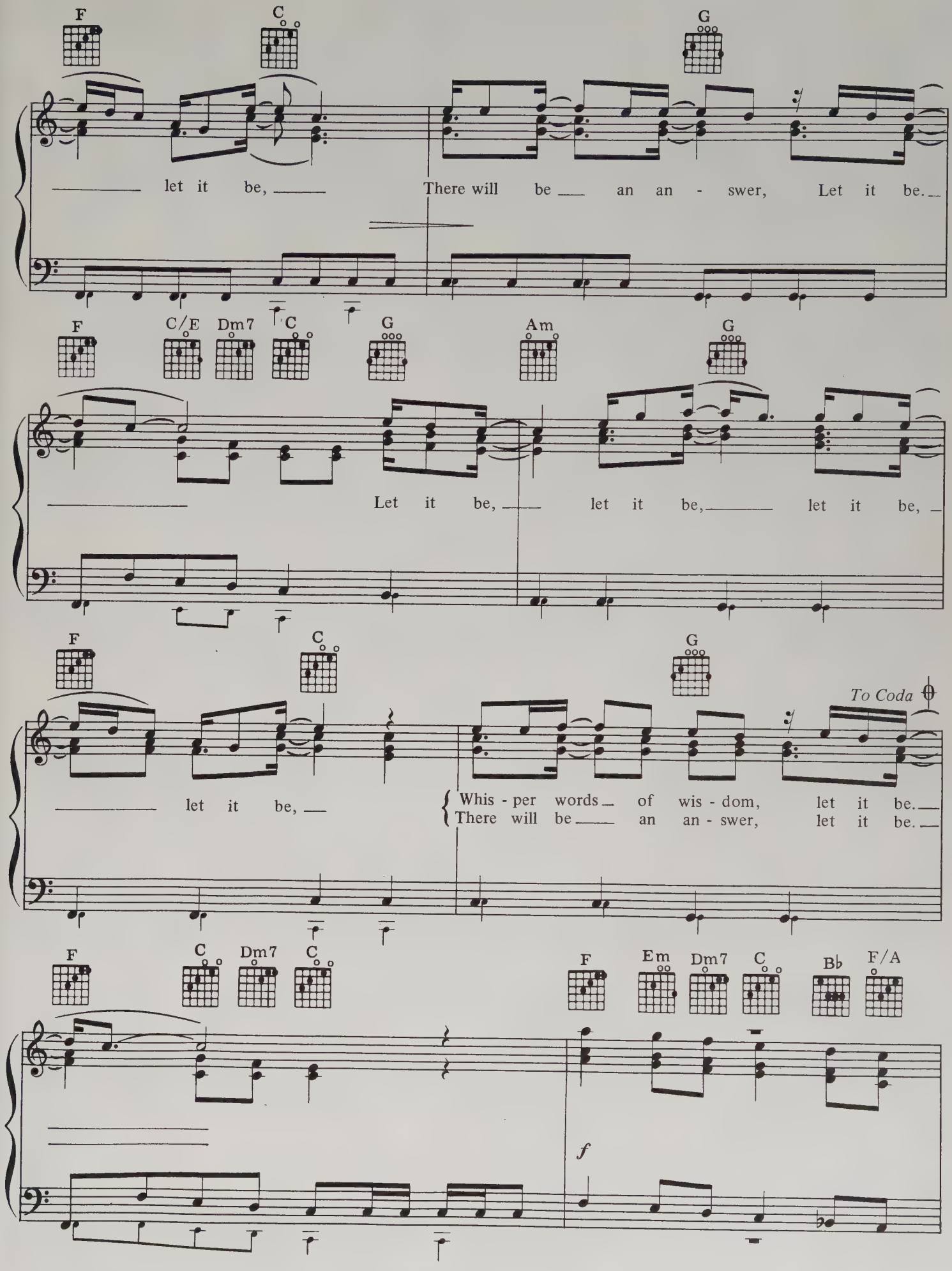
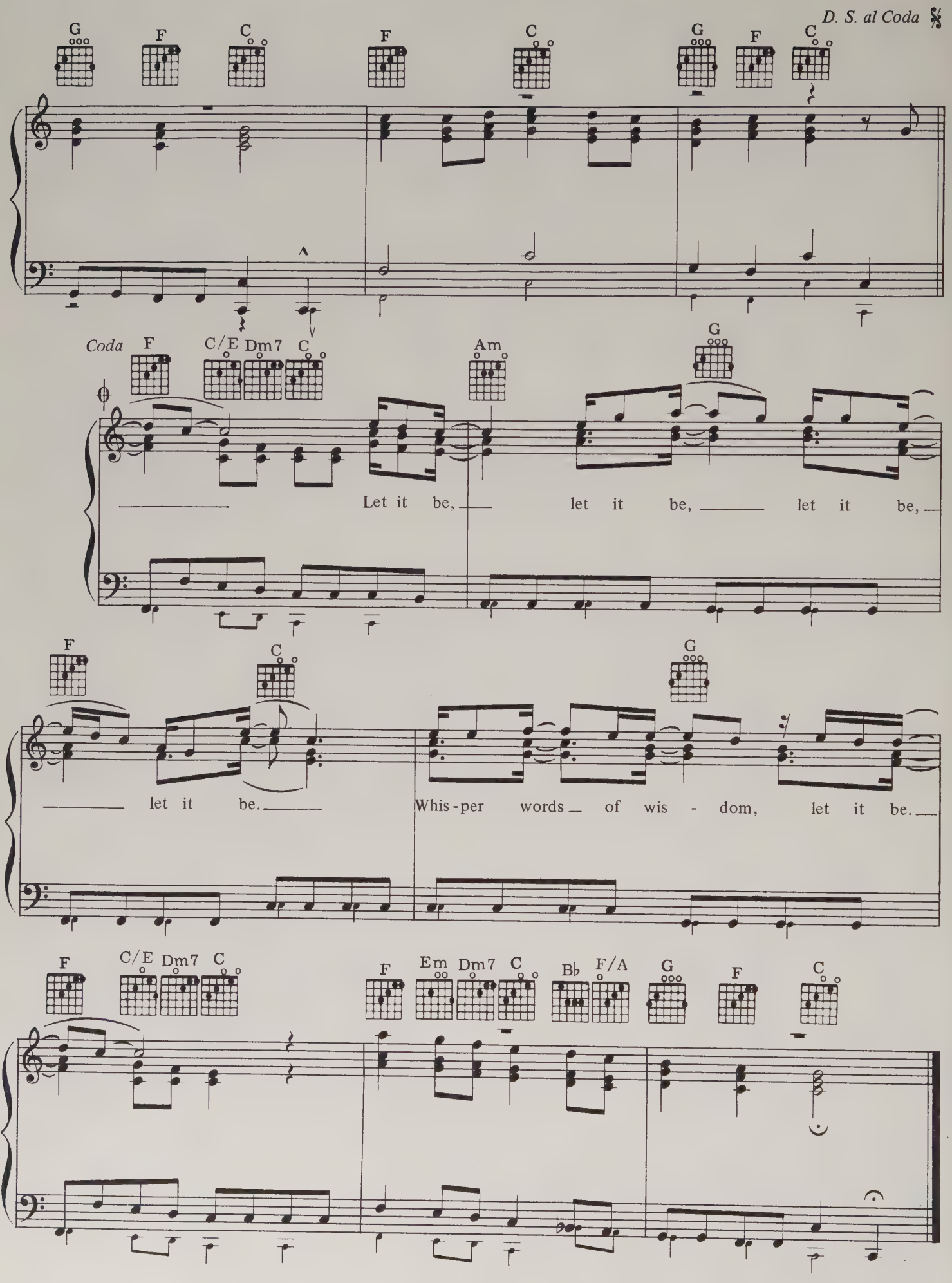

Am G F C G
stand-ing right in front of me Speak-ing words of wis - dom, Let it
F C/E Dm7 C Am G
be. Let it be, let it be, let it be,
Let it be, let it be, let it be,
f
F C G
let it be, Whis-per words of wis - dom, Let it be.
let it be, Whis-per words of wis - dom, Let it be.
F C/E Dm7 C C G
2. And when the bro - ken-heart - ed peo-ple
4. And when the night is cloud - y there is

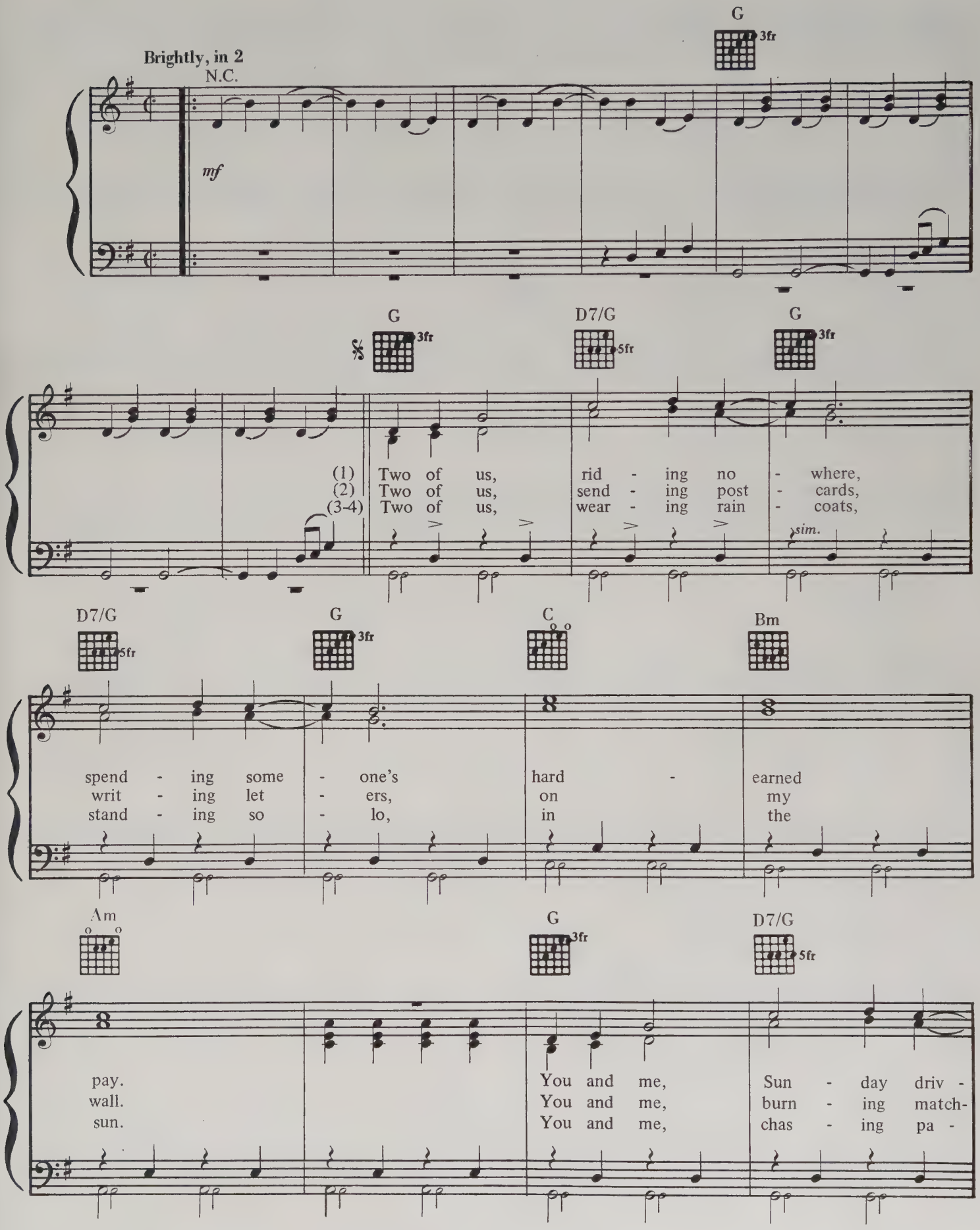

Am
G
F
C
G
liv - ing in the world a - gree
still a light that shines on me
There will be an an - swer, Let it
Shine un - til to - mor - row, Let it
F
C/E
Dm7
C
G
be.
be.
For though they may be part - ed there is
I wake up to the sound of mu - sic
Am
G
F
C
G
still a chance that they will see
Moth - er Mar - y comes to me
There will be an an - swer, Let it
Speak-ing words of wis - dom, Let it
F
C/E
Dm7
C
Am
G
be.
be.
Let it be, let it be, let it be,
f


F
C
G
let it be,
There will be an an - swer, Let it be.
F
C/E
Dm7
C
G
Am
G
Let it be, let it be, let it be,
F
C
G
To Coda
let it be,
Whis - per words of wis - dom, let it be.
There will be an an - swer, let it be.
F
C
Dm7
C
F
Em
Dm7
C
B♭
F/A
f


D. S. al Coda
G F C F C G F C
Coda F C/E Dm7 C Am G
Let it be, let it be, let it be,
F C G
let it be. Whis-per words of wis - dom, let it be.
F C/E Dm7 C F Em Dm7 C B♭ F/A G F C

Two Of Us

By JOHN LENNON and PAUL McCARTNEY



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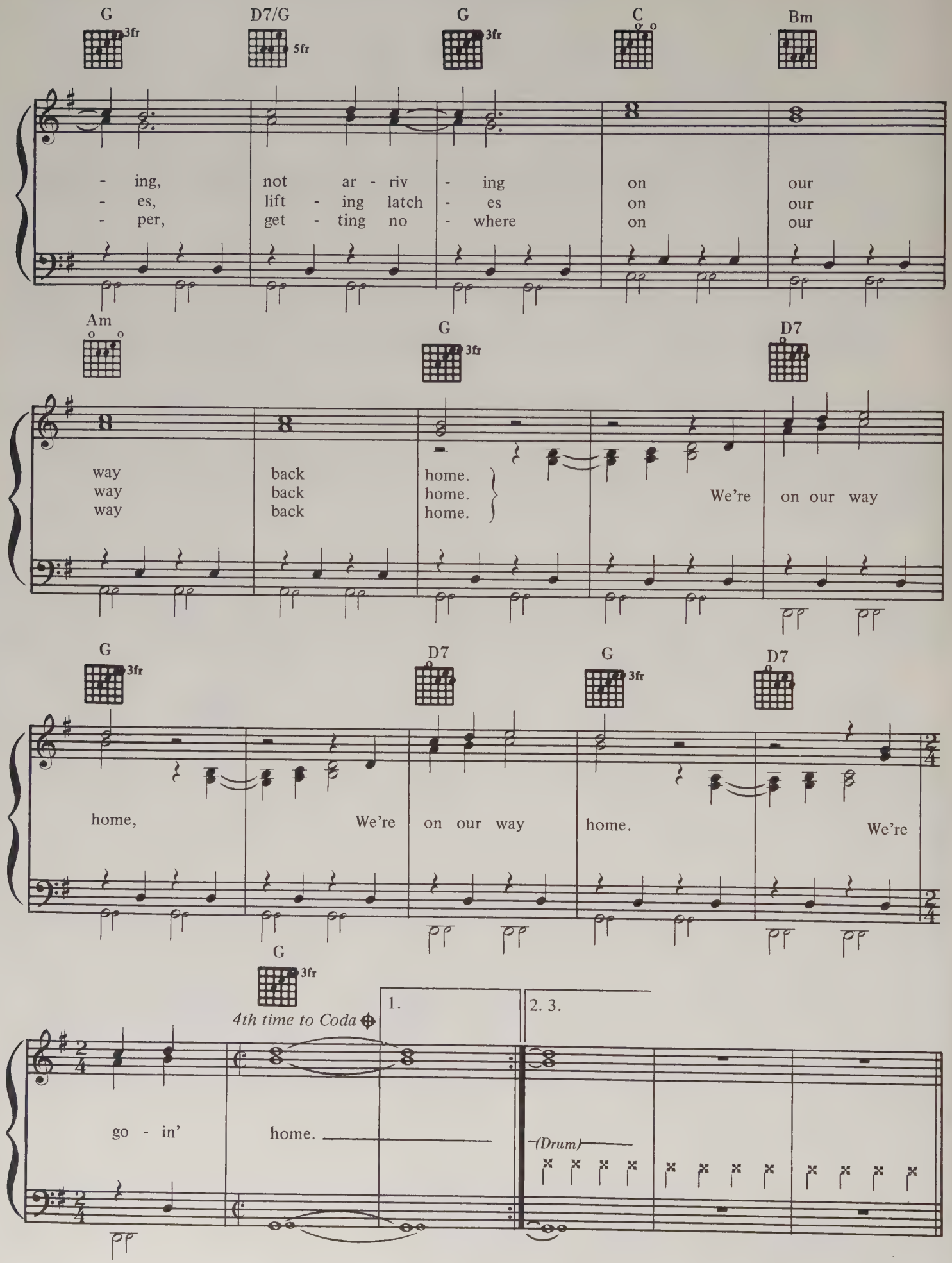
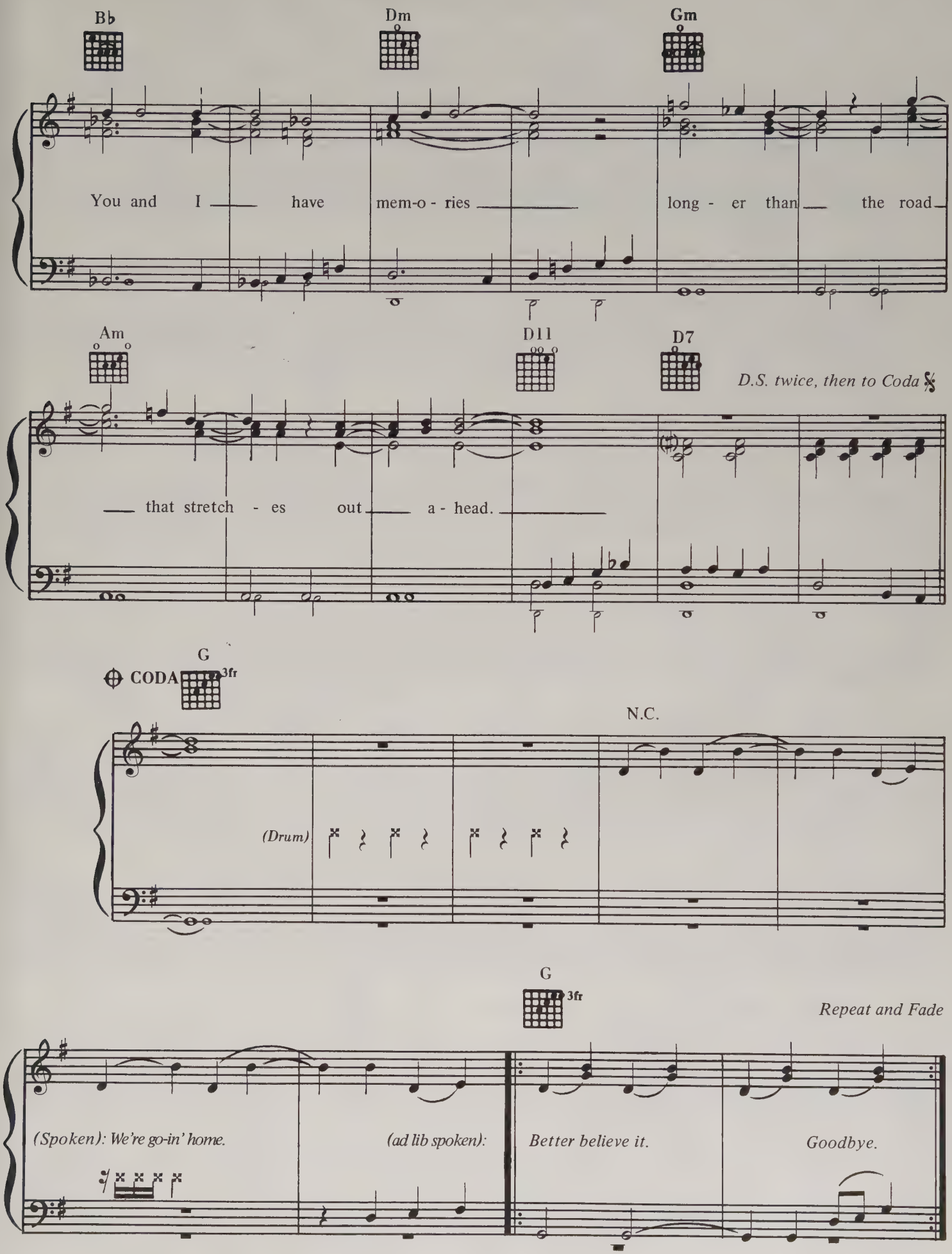
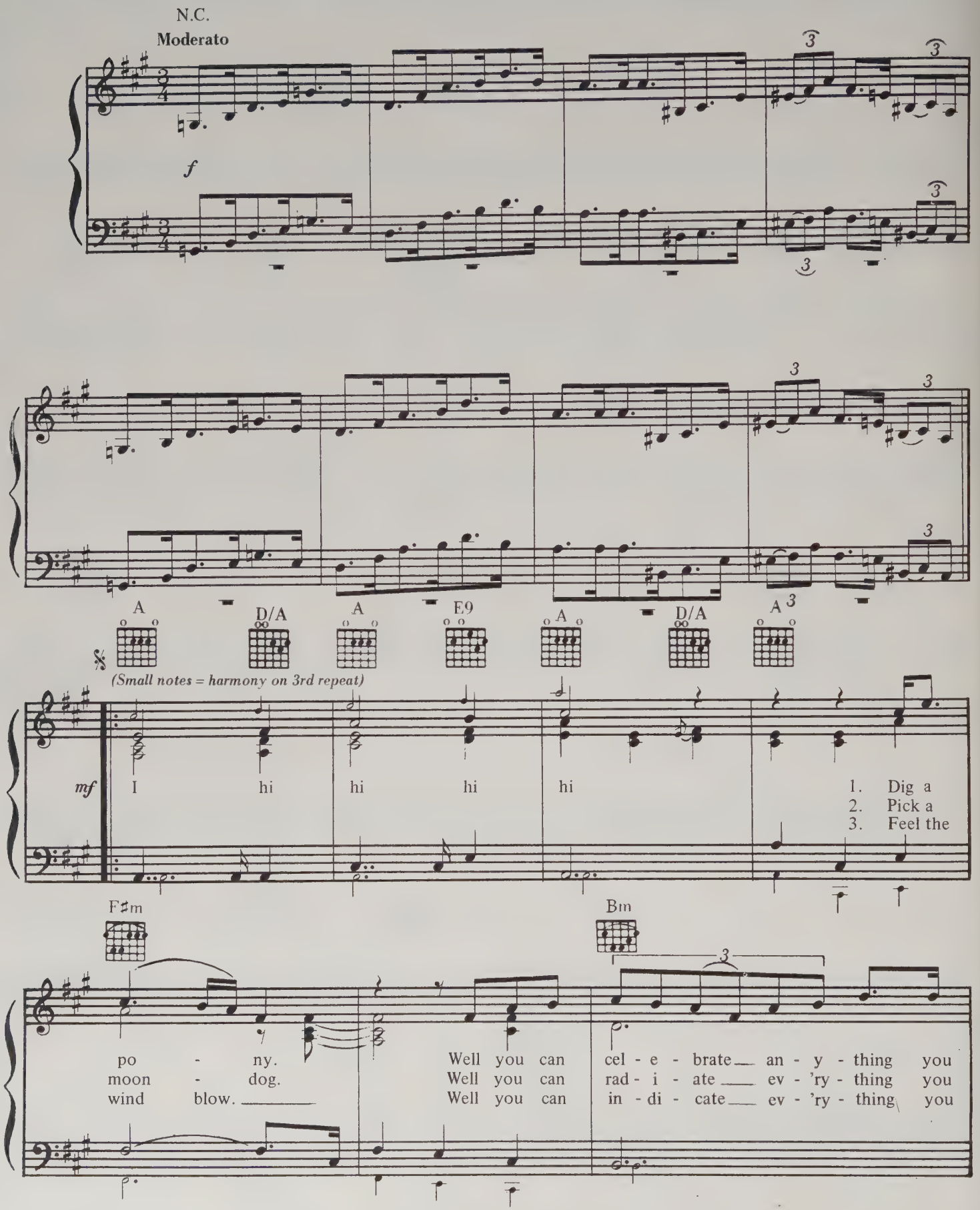

G
3fr
D7/G
5fr
G
3fr
C
Bm
- ing, not ar - riv - ing on our
- es, lift - ing latch - es on our
- per, get - ting no - where on our
Am
G
3fr
D7
way back home. We're on our way
way back home.
way back home.
G
3fr
D7
G
3fr
D7
home, We're on our way home. We're
G
3fr
4th time to Coda
1.
2. 3.
go - in' home.
(Drum)


B♭
Dm
Gm
You and I have mem-o - ries long - er than the road
Am
D11
D7
D.S. twice, then to Coda
that stretch - es out a - head.
G
CODA
3fr
N.C.
(Drum)
G
3fr
Repeat and Fade
(Spoken): We're go-in' home.
(ad lib spoken):
Better believe it.
Goodbye.

Dig A Pony

By JOHN LENNON and PAUL McCARTNEY



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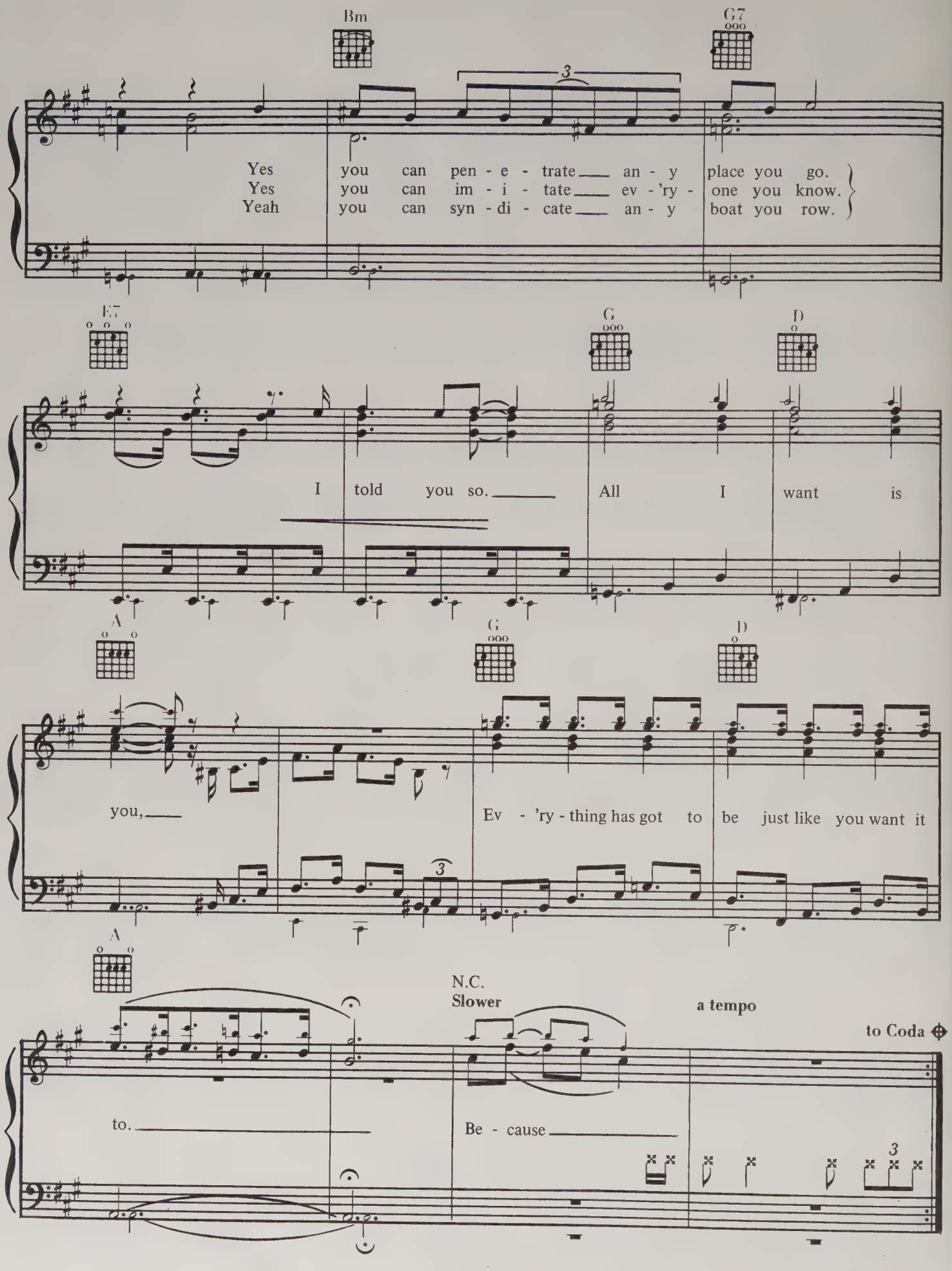
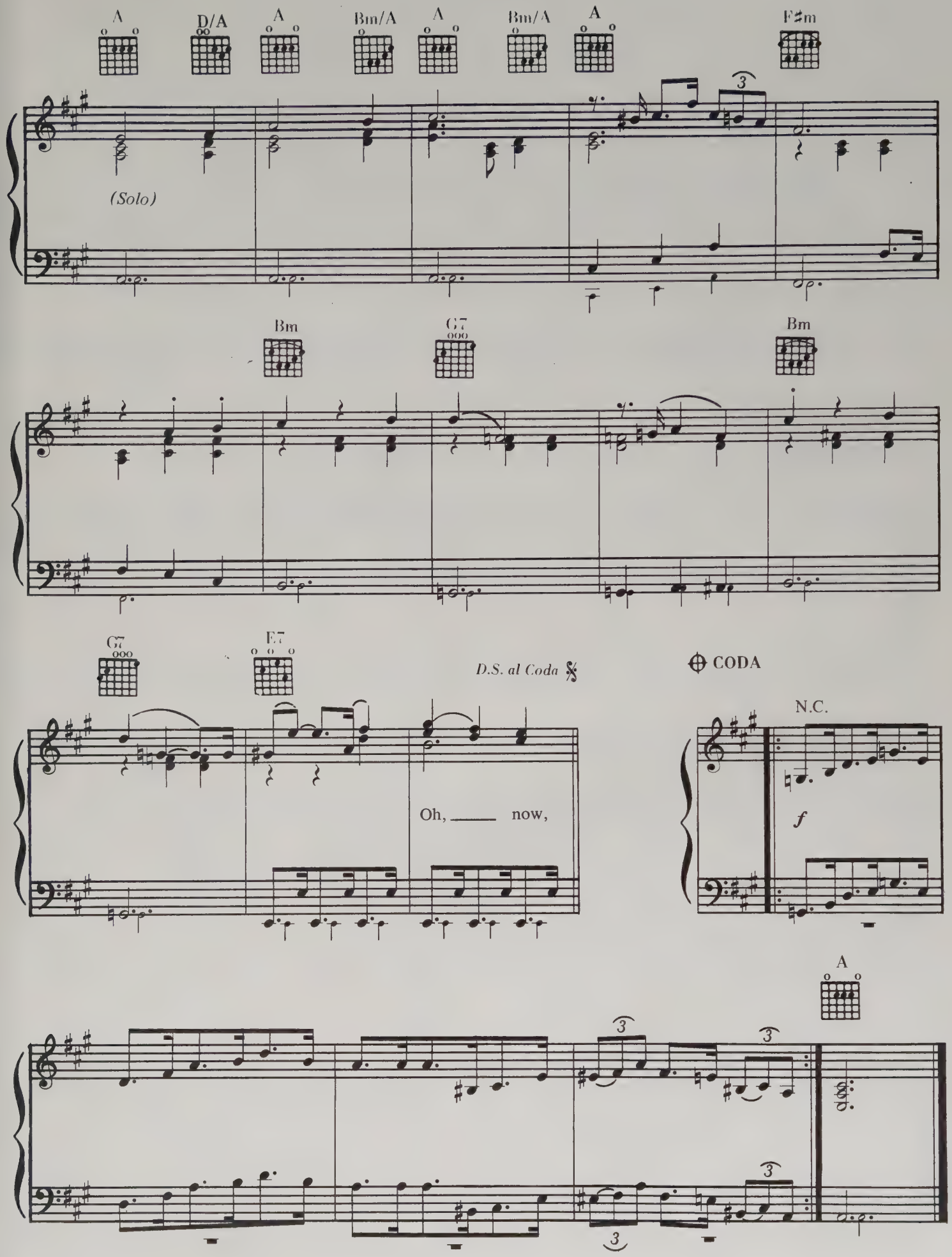
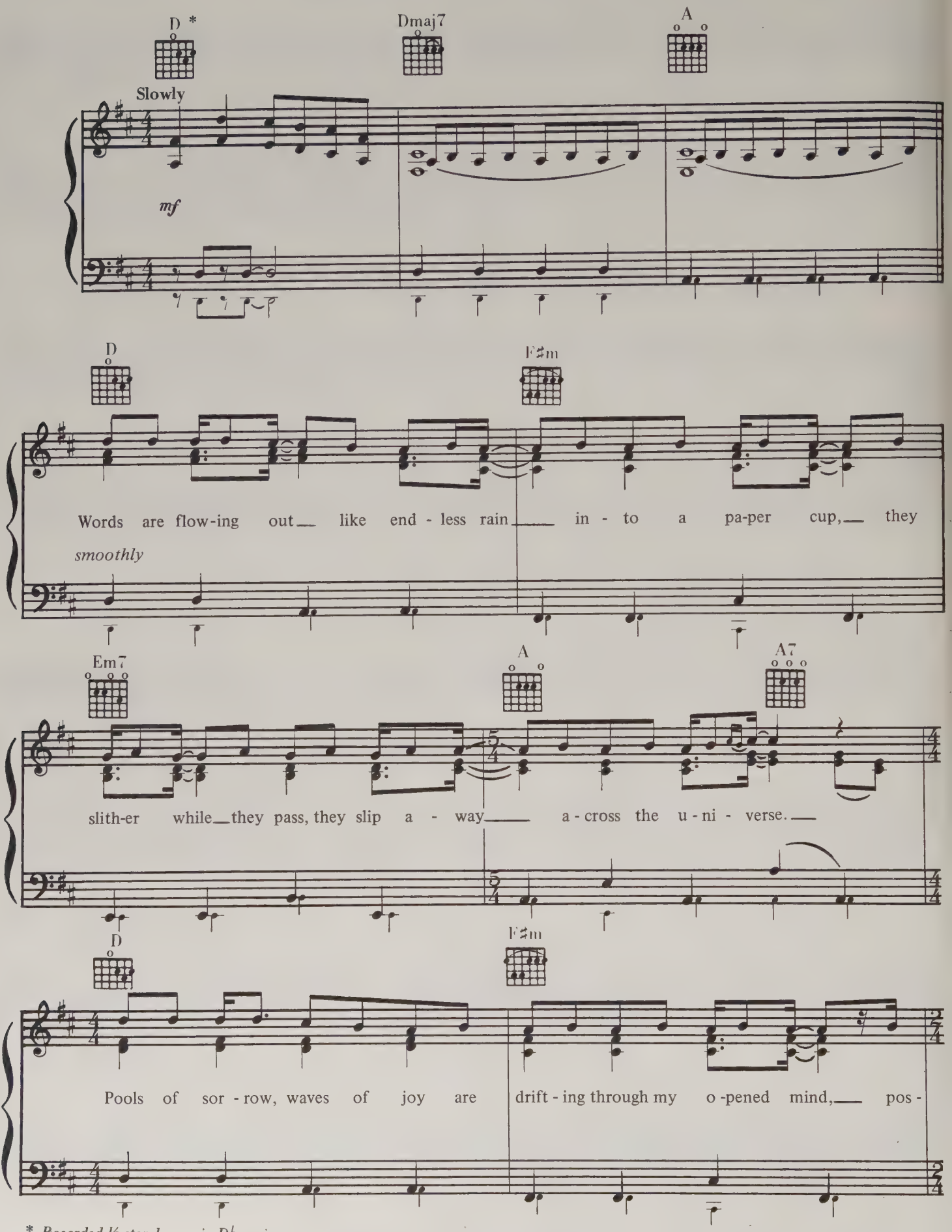
G7
Bm
3
want, Yes, you can cel - e - brate an - y -
are, Yes, you can rad - i - ate ev - 'ry -
see, Yes, you can in - di - cate an - y -
G7
E7
A
D/A
thing you want.
thing you are.
thing you see.
Oh,
Oh, now,
Oh, now,
I hi
mf
A
Bm/A
A
F♯m
hi hi hi.
1. Do a road hog.
2. Roll a stone - y.
3. Cold and lone - ly.
Bm
G7
3
Well you can pen - e - trate an - y place you go.
Well you can im - i - tate ev - 'ry - one you know.
Well you can syn - di - cate an - y boat you row.


Bm
G7
Yes you can pen - e - trate an - y place you go.
Yes you can im - i - tate ev - 'ry - one you know.
Yeah you can syn - di - cate an - y boat you row.
E7
G
D
I told you so. All I want is
A
G
D
you, Ev - 'ry - thing has got to be just like you want it
A
N.C.
Slower
a tempo
to Coda
to. Be - cause


A
D/A
A
Bm/A
A
Bm/A
A
F♯m
(Solo)
3
Bm
G7
Bm
G7
E7
D.S. al Coda
CODA
Oh, ____ now,
N.C.
f
A
3
3
3
3
3

Across The Universe

By JOHN LENNON and PAUL McCARTNEY


D *
Dmaj7
A
Slowly
mf
D
F♯m
Words are flow-ing out like end - less rain in - to a pa-per cup, they
smoothly
Em7
A
A7
slith-er while they pass, they slip a - way a - cross the u - ni - verse.
D
F♯m
Pools of sor - row, waves of joy are drift - ing through my o -pened mind, pos -

* *Recorded ½ step lower, in D♭ major.*

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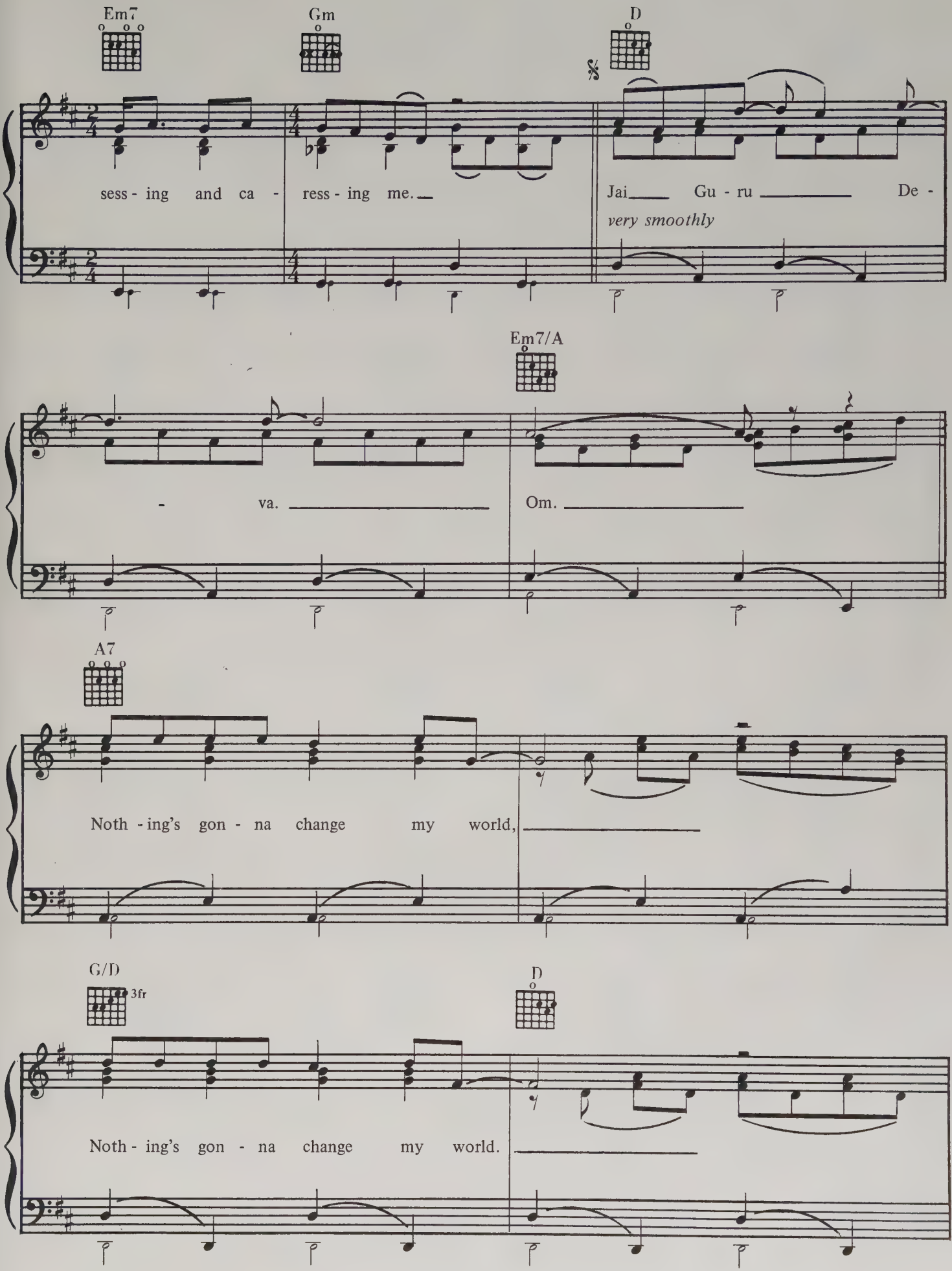
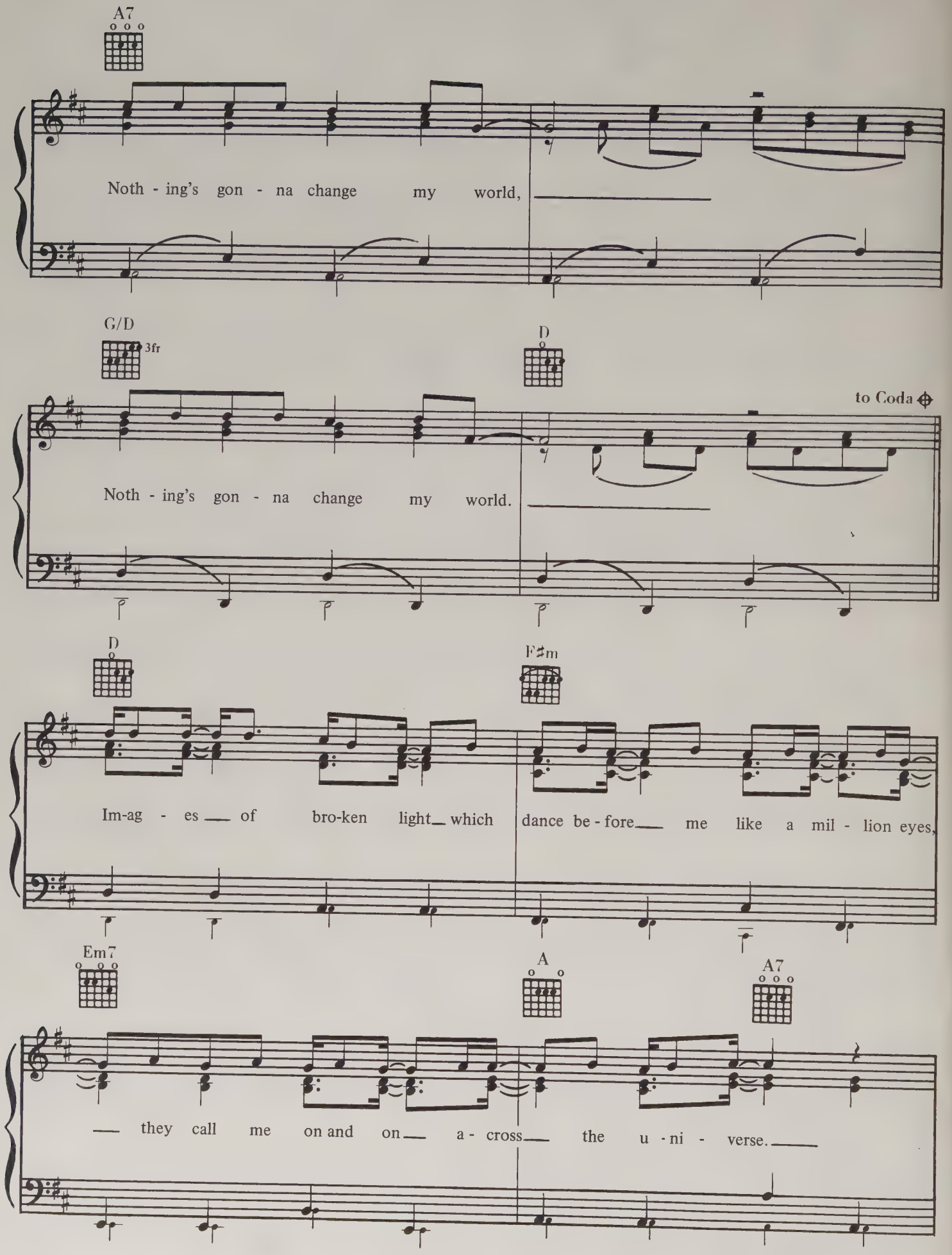
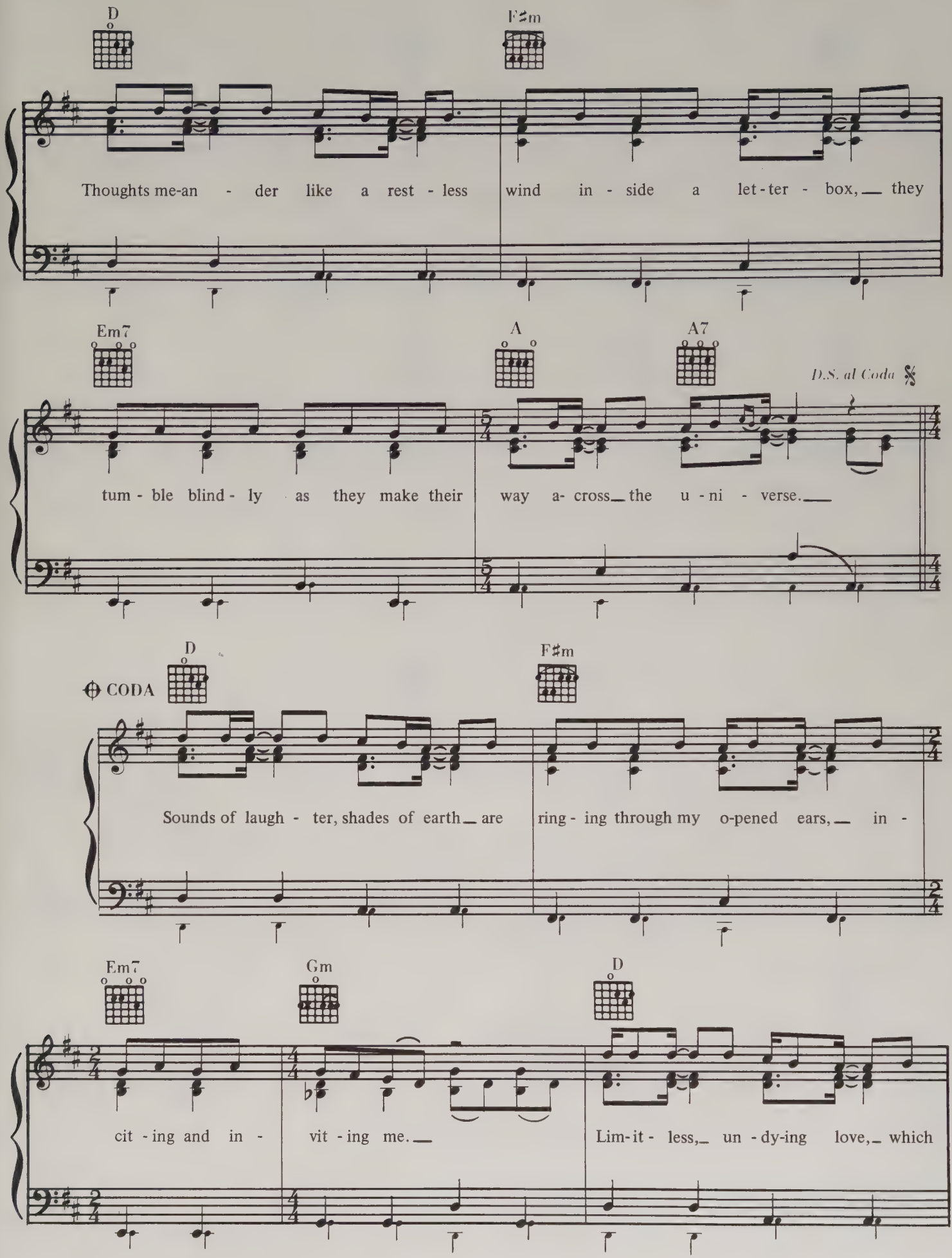
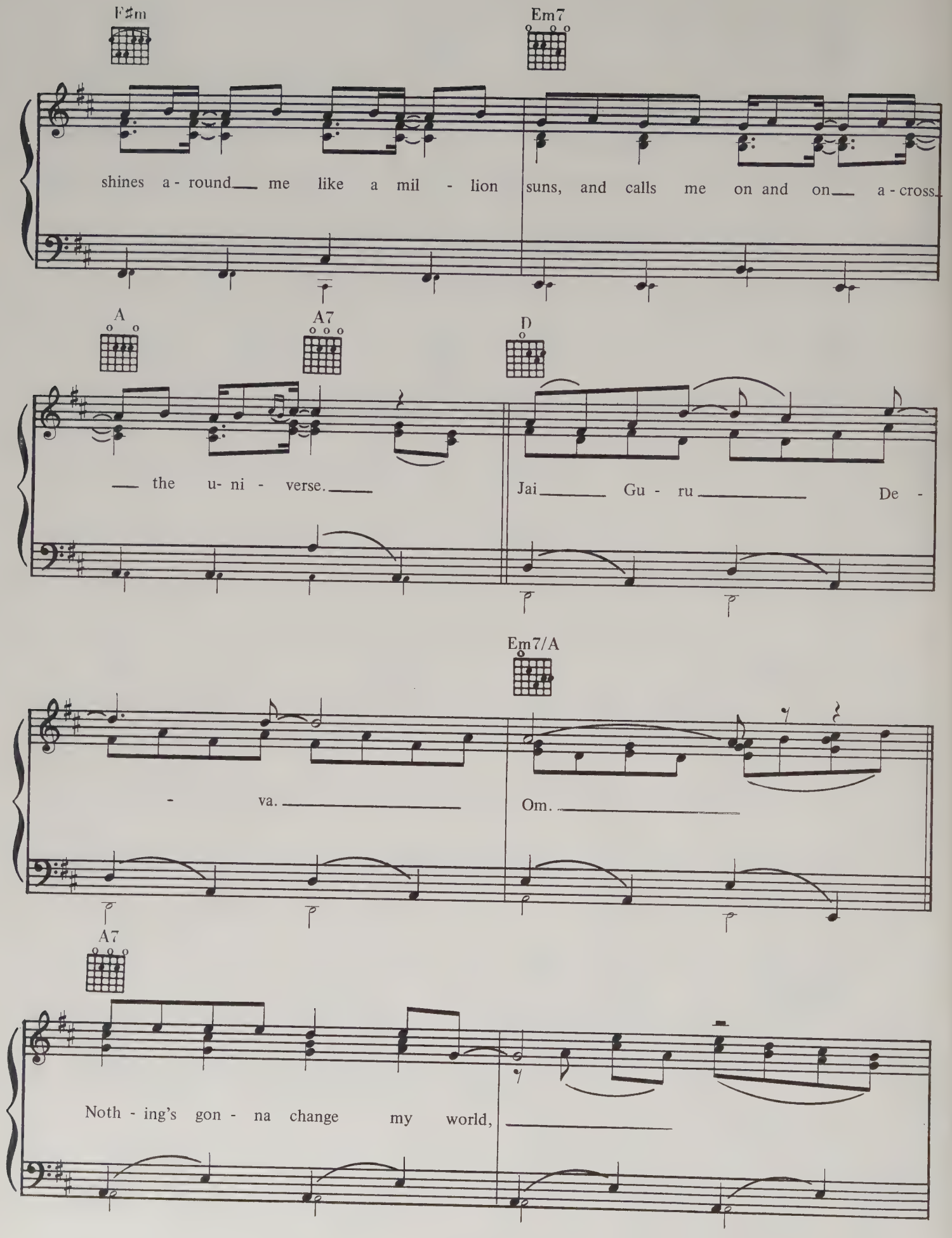
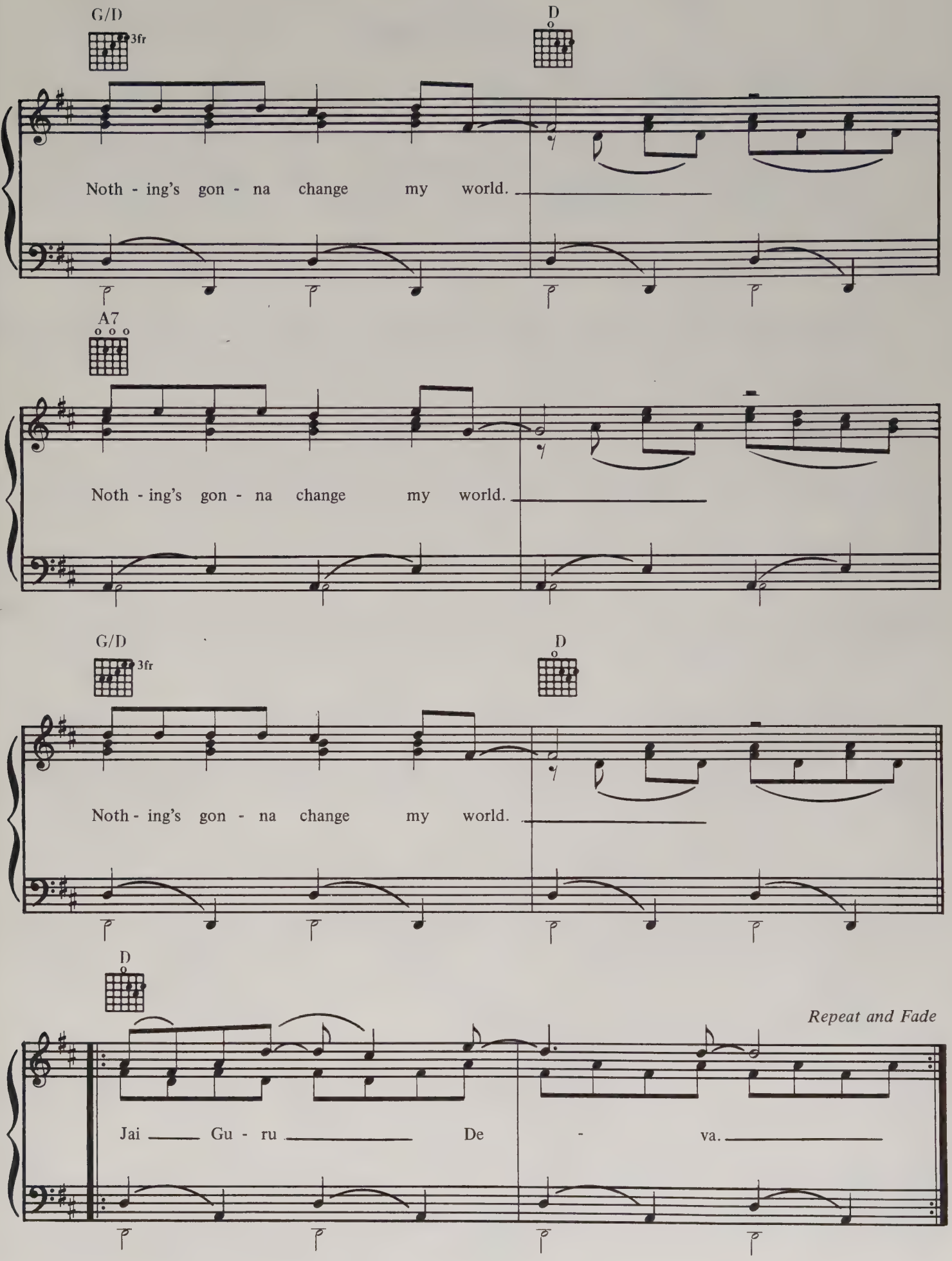

Em7
Gm
D
sess - ing and ca - ress - ing me.
Jai Gu - ru De -
very smoothly
Em7/A
- va.
Om.
A7
Noth - ing's gon - na change my world,
G/D
3fr
D
Noth - ing's gon - na change my world.


A7
Noth - ing's gon - na change my world,
G/D
3fr
D
to Coda
Noth - ing's gon - na change my world.
D
F♯m
Im-ag - es of bro-ken light which dance be - fore me like a mil - lion eyes,
Em7
A
A7
they call me on and on a - cross the u - ni - verse.


D
F♯m
Thoughts me-an - der like a rest - less wind in - side a let - ter - box, they
Em7
A
A7
D.S. al Coda
tum - ble blind - ly as they make their way a- cross the u - ni - verse.
D
F♯m
CODA
Sounds of laugh - ter, shades of earth are ring - ing through my o-pened ears, in -
Em7
Gm
D
cit - ing and in - vit - ing me.
Lim-it - less, un - dy-ing love, which


F♯m
Em7
shines a - round me like a mil - lion suns, and calls me on and on a - cross
A
A7
D
the u- ni - verse.
Jai Gu - ru De -
Em7/A
va.
Om.
A7
Noth - ing's gon - na change my world,


G/D
3fr
D
Noth - ing's gon - na change my world.
A7
Noth - ing's gon - na change my world.
G/D
3fr
D
Noth - ing's gon - na change my world.
D
Repeat and Fade
Jai ___ Gu - ru ___ De - va. ___

I Me Mine

By GEORGE HARRISON

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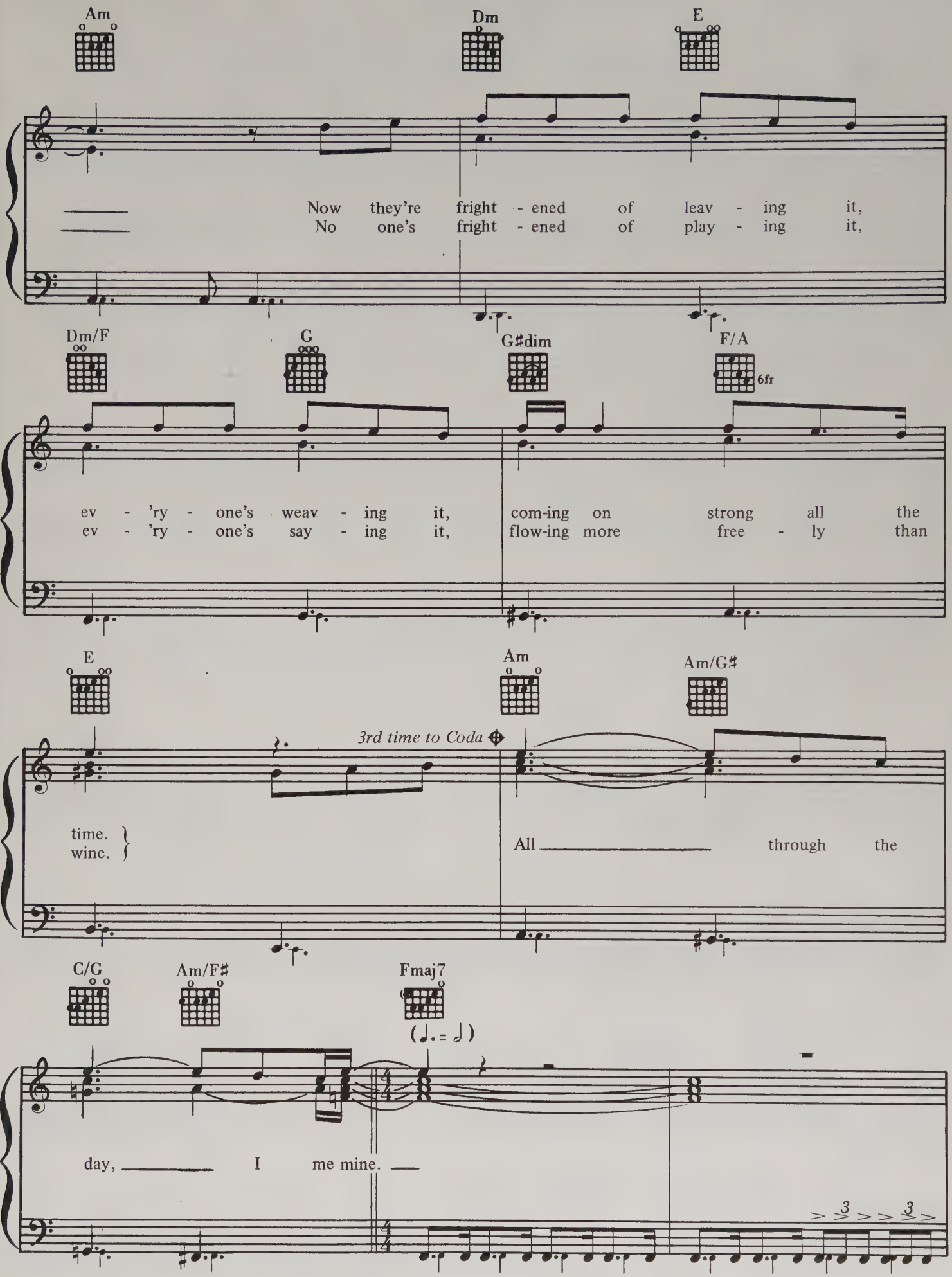
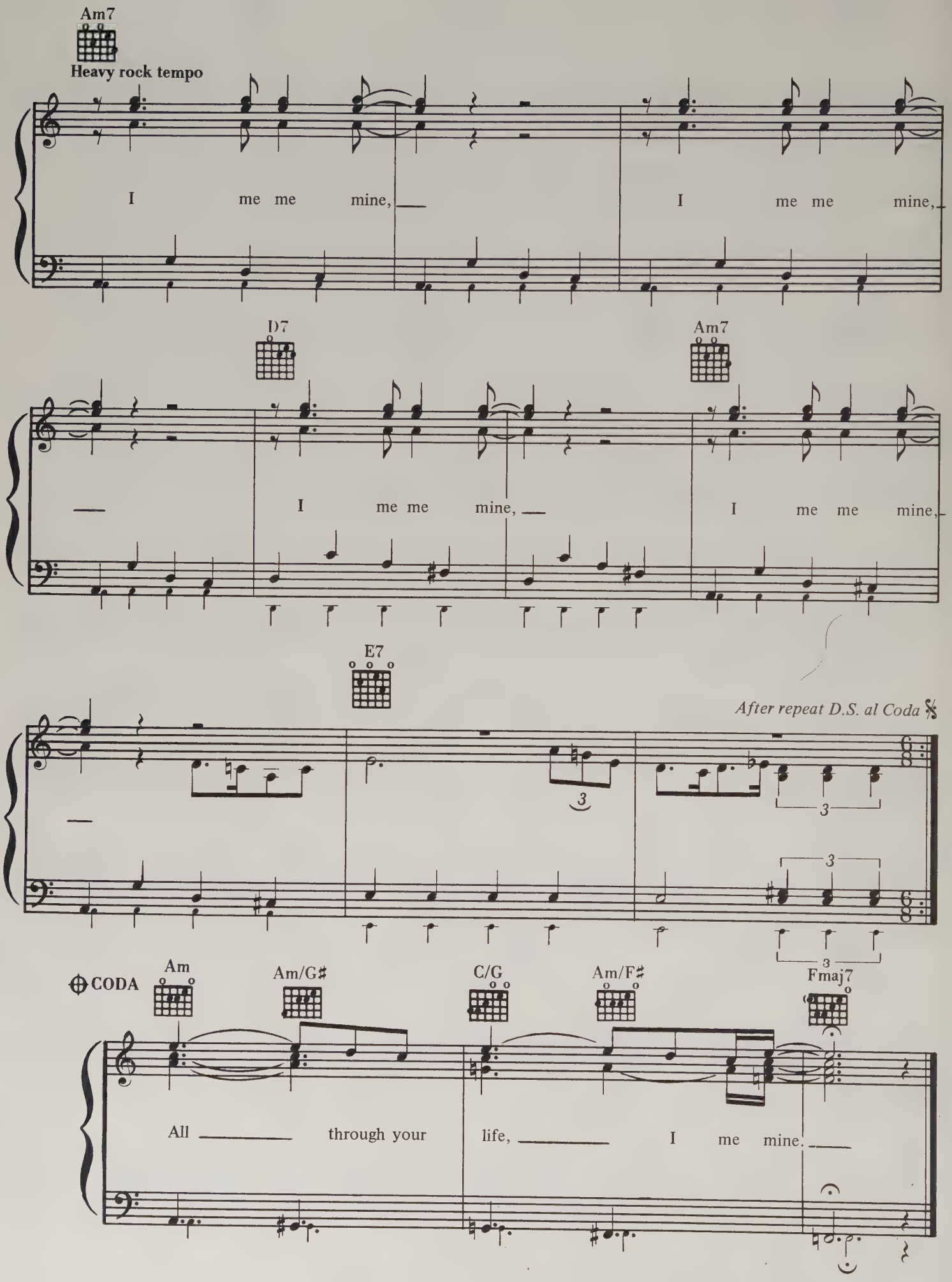
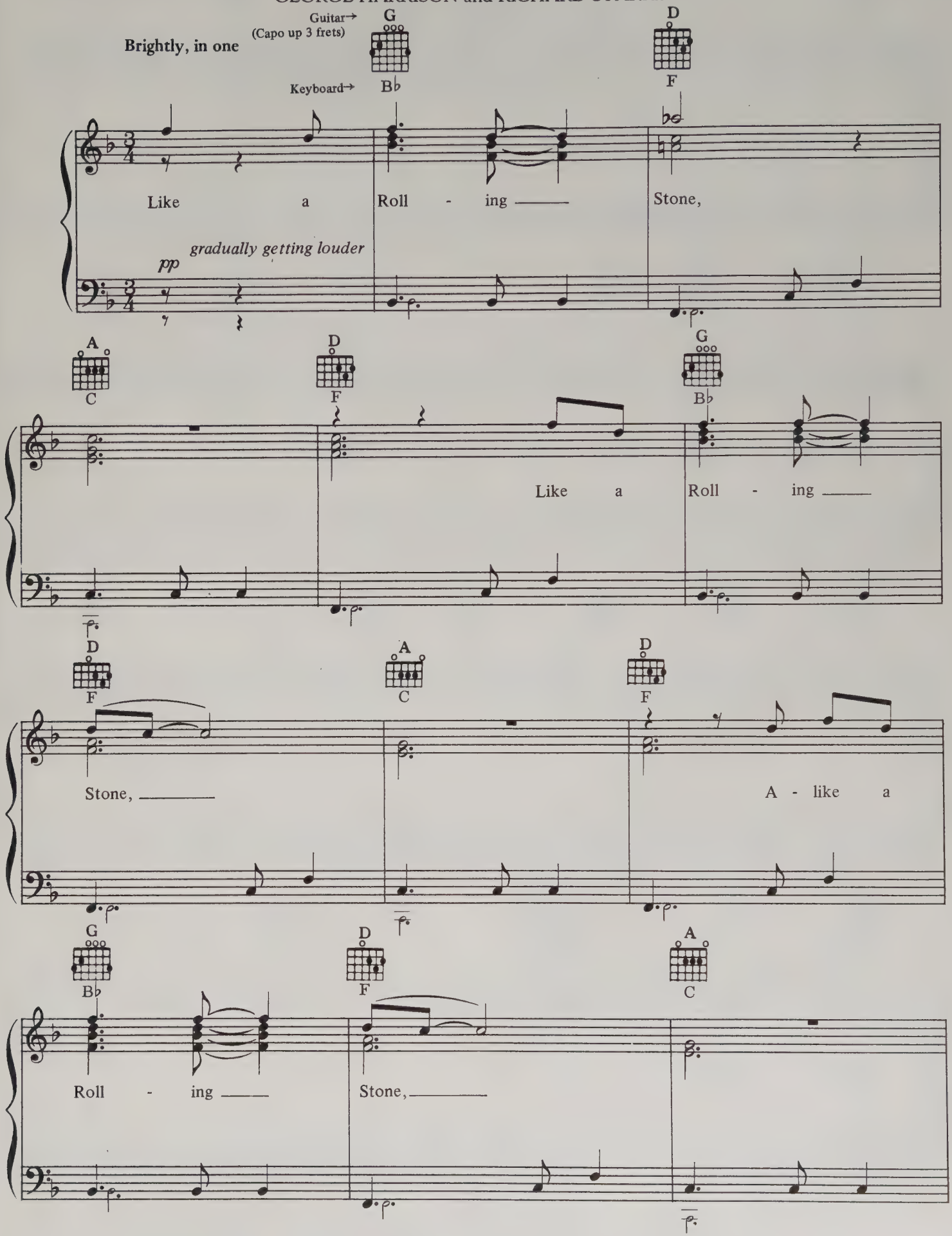

Am
Dm
E
Now they're fright - ened of leav - ing it,
No one's fright - ened of play - ing it,
Dm/F
G
G♯dim
F/A
6fr
ev - 'ry - one's weav - ing it,
ev - 'ry - one's say - ing it,
com-ing on strong all the
flow-ing more free - ly than
E
Am
Am/G♯
3rd time to Coda
time.
wine.
All through the
C/G
Am/F♯
Fmaj7
(♩. = 𝅗𝅥)
day,
I me mine.


Am7
Heavy rock tempo
I me me mine, I me me mine,
D7
Am7
I me me mine, I me me mine,
E7
After repeat D.S. al Coda
CODA
Am
Am/G♯
C/G
Am/F♯
Fmaj7
All through your life, I me mine.

Dig It

By JOHN LENNON, PAUL McCARTNEY,
GEORGE HARRISON and RICHARD STARKEY



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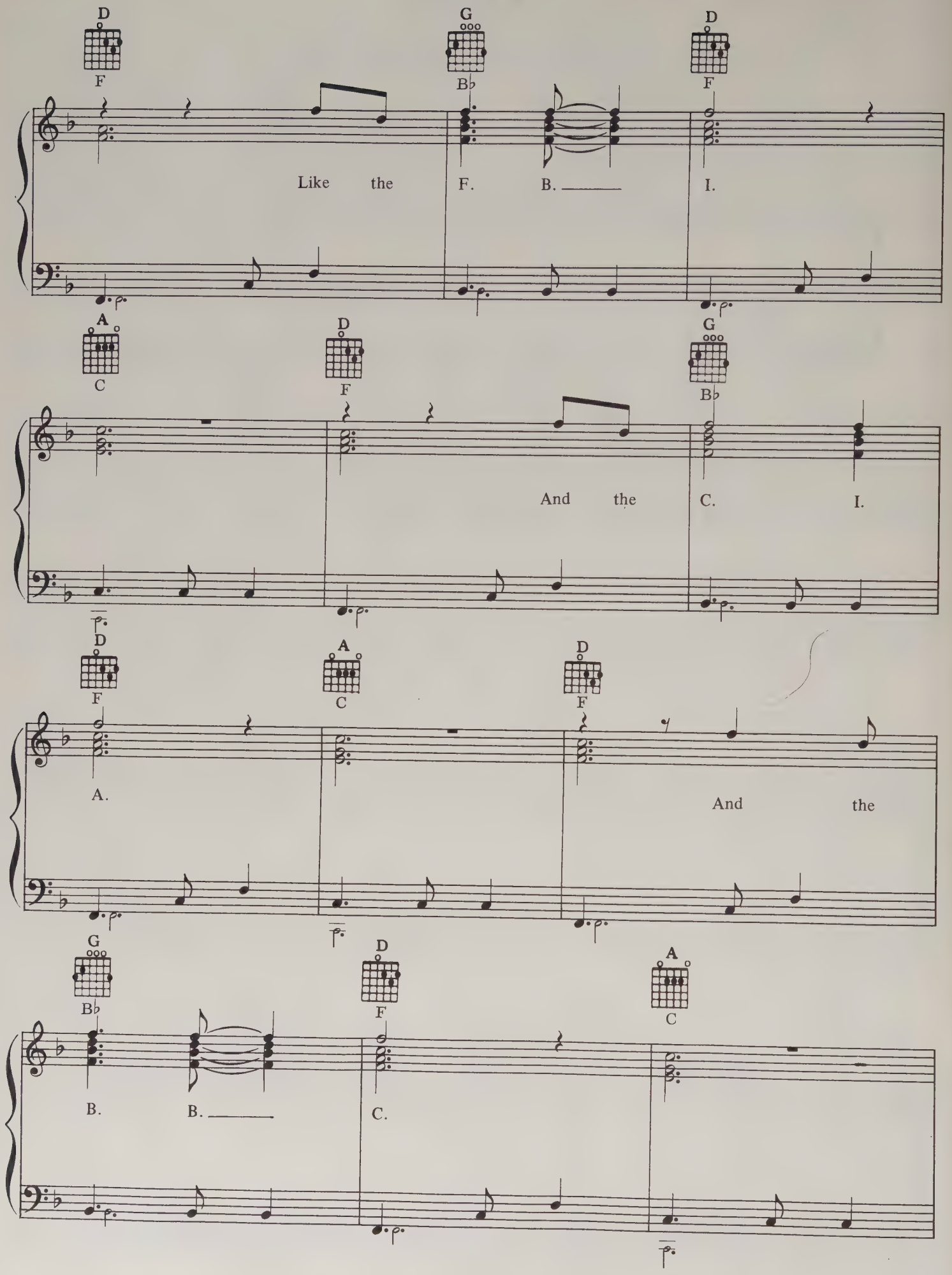
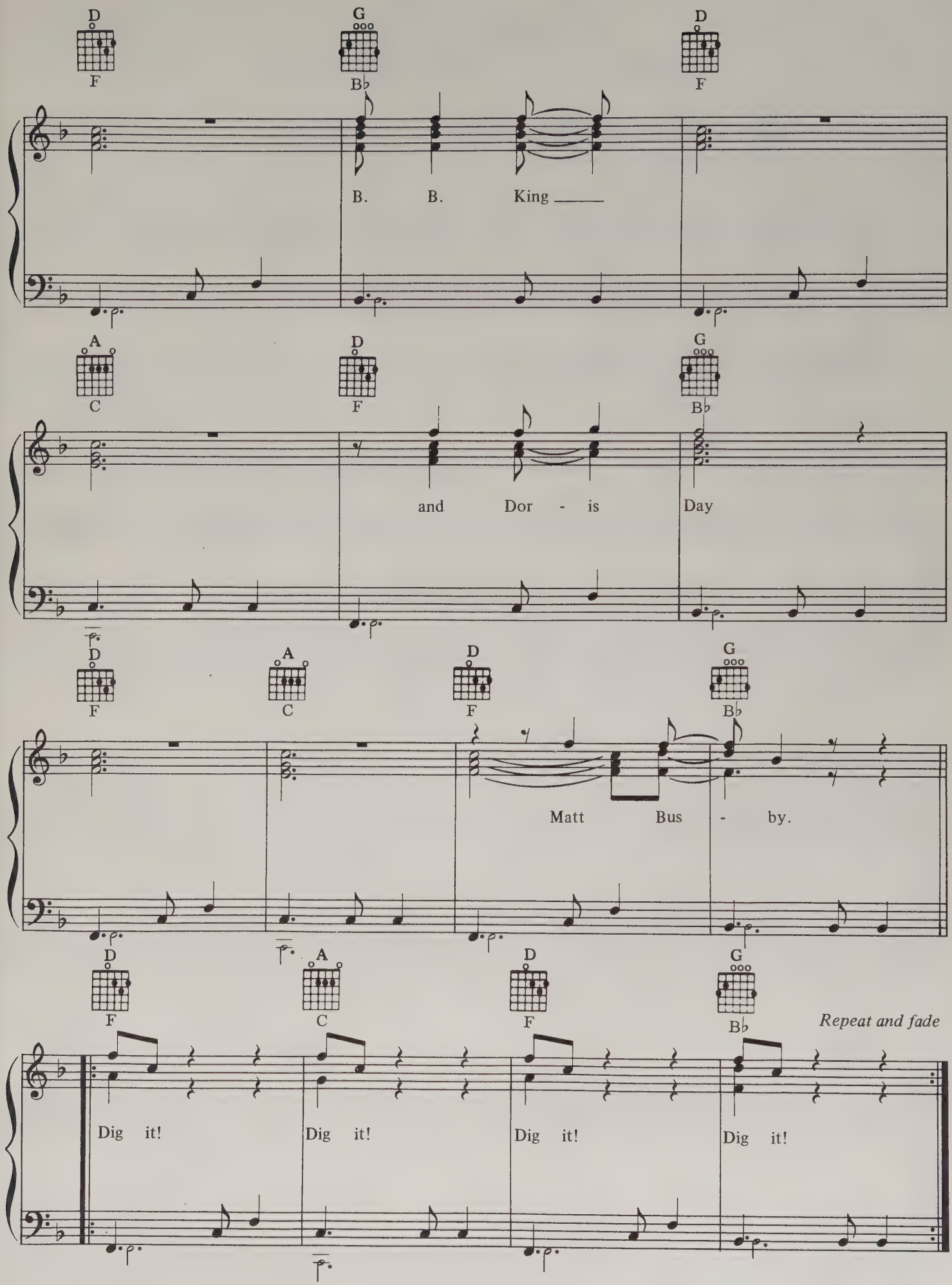
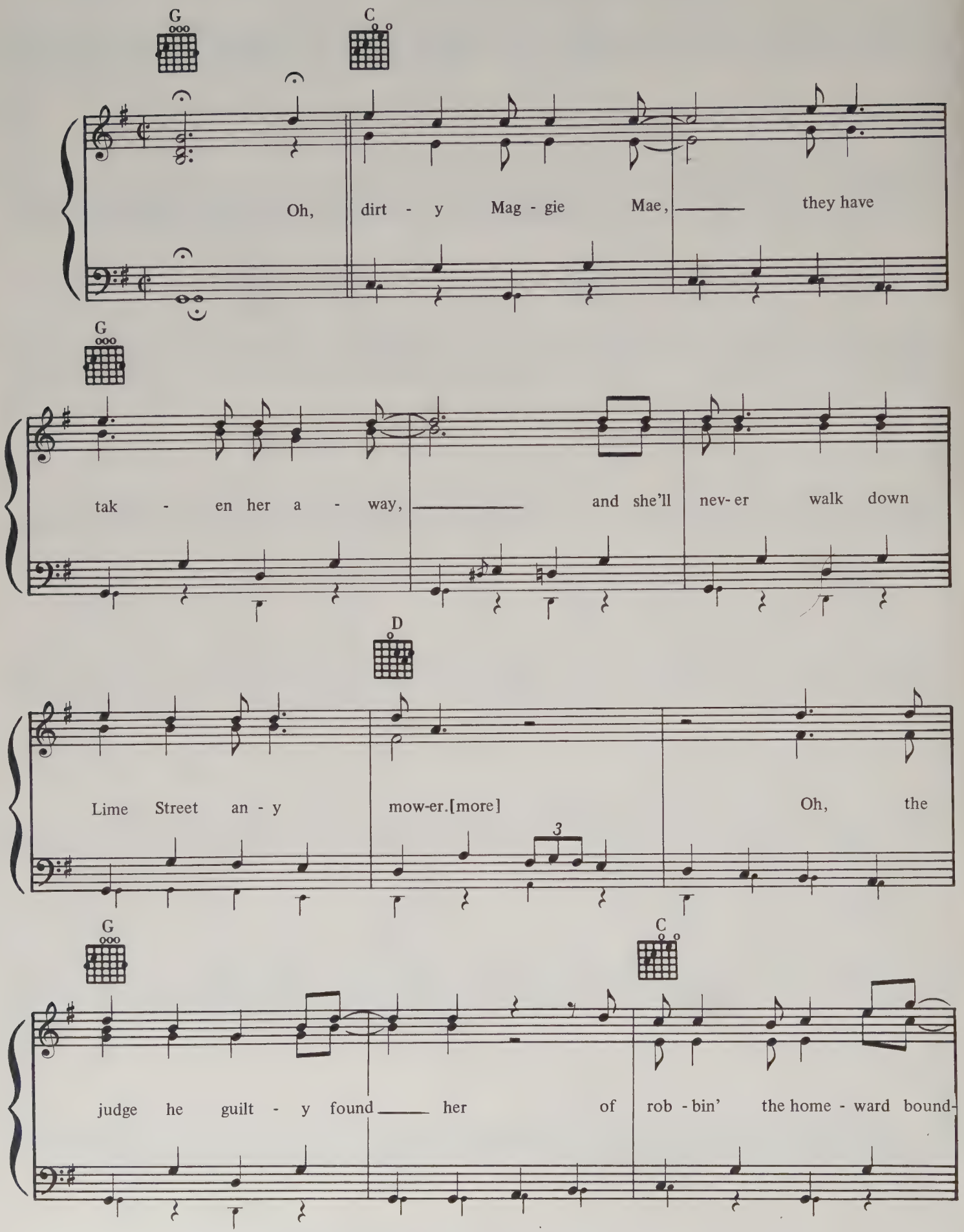

D
F
G
B♭
D
F
Like the F. B. I.
A
C
D
F
G
B♭
And the C. I.
D
F
A
C
D
F
A. And the
G
B♭
D
F
A
C
B. B. C.


D
F
G
B♭
D
F
B. B. King
A
C
D
F
G
B♭
and Dor - is Day
D
F
A
C
D
F
G
B♭
Matt Bus - by.
D
F
A
C
D
F
G
B♭
Repeat and fade
Dig it!
Dig it!
Dig it!
Dig it!

Maggie Mae

Arrangement by JOHN LENNON, PAUL McCARTNEY,
GEORGE HARRISON and RICHARD STARKEY


G
C
Oh, dirt - y Mag - gie Mae, they have
G
tak - en her a - way, and she'll nev- er walk down
D
Lime Street an - y mow-er.[more]
3
Oh, the
G
C
judge he guilt - y found her of rob - bin' the home - ward bound-

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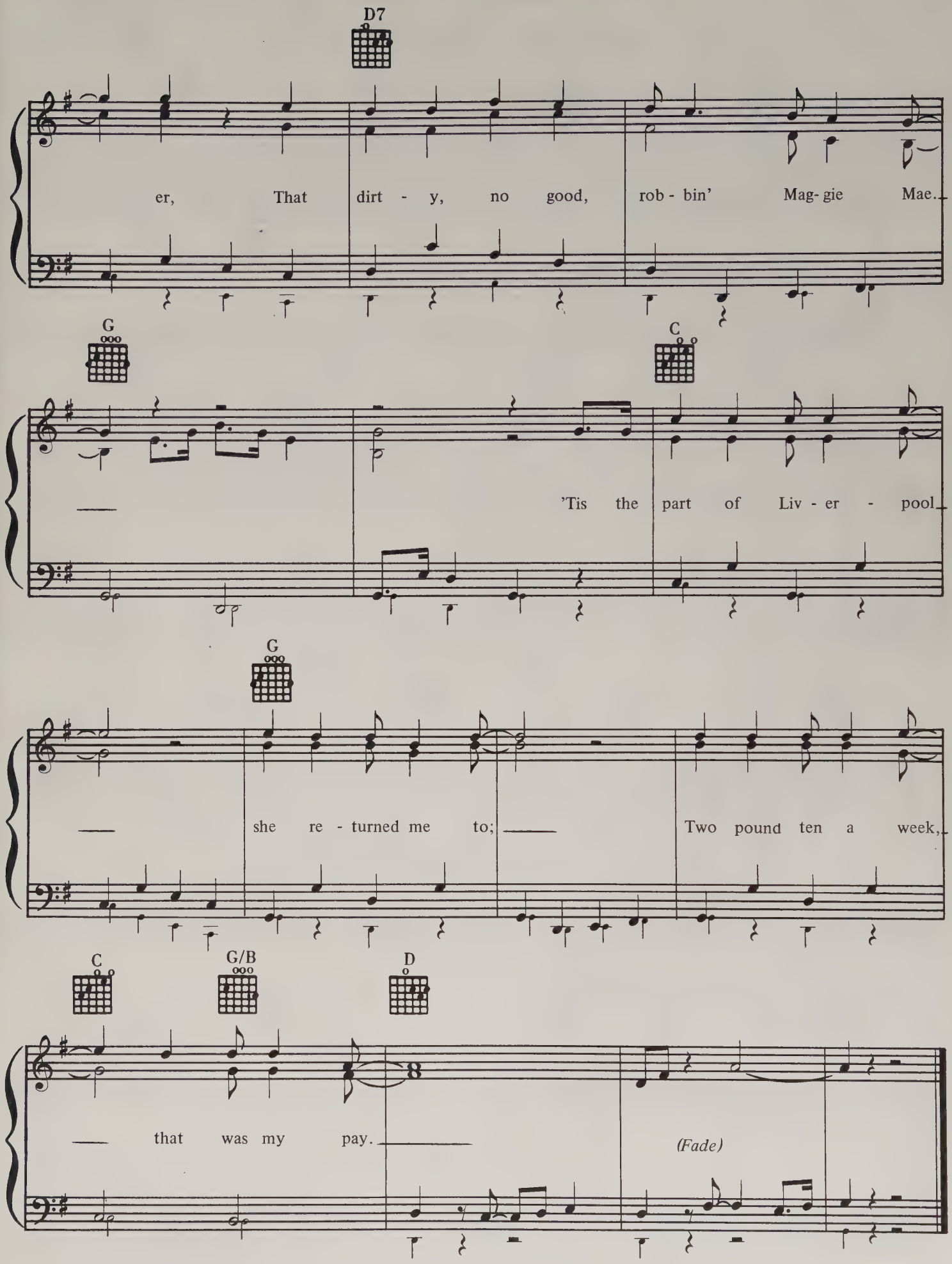
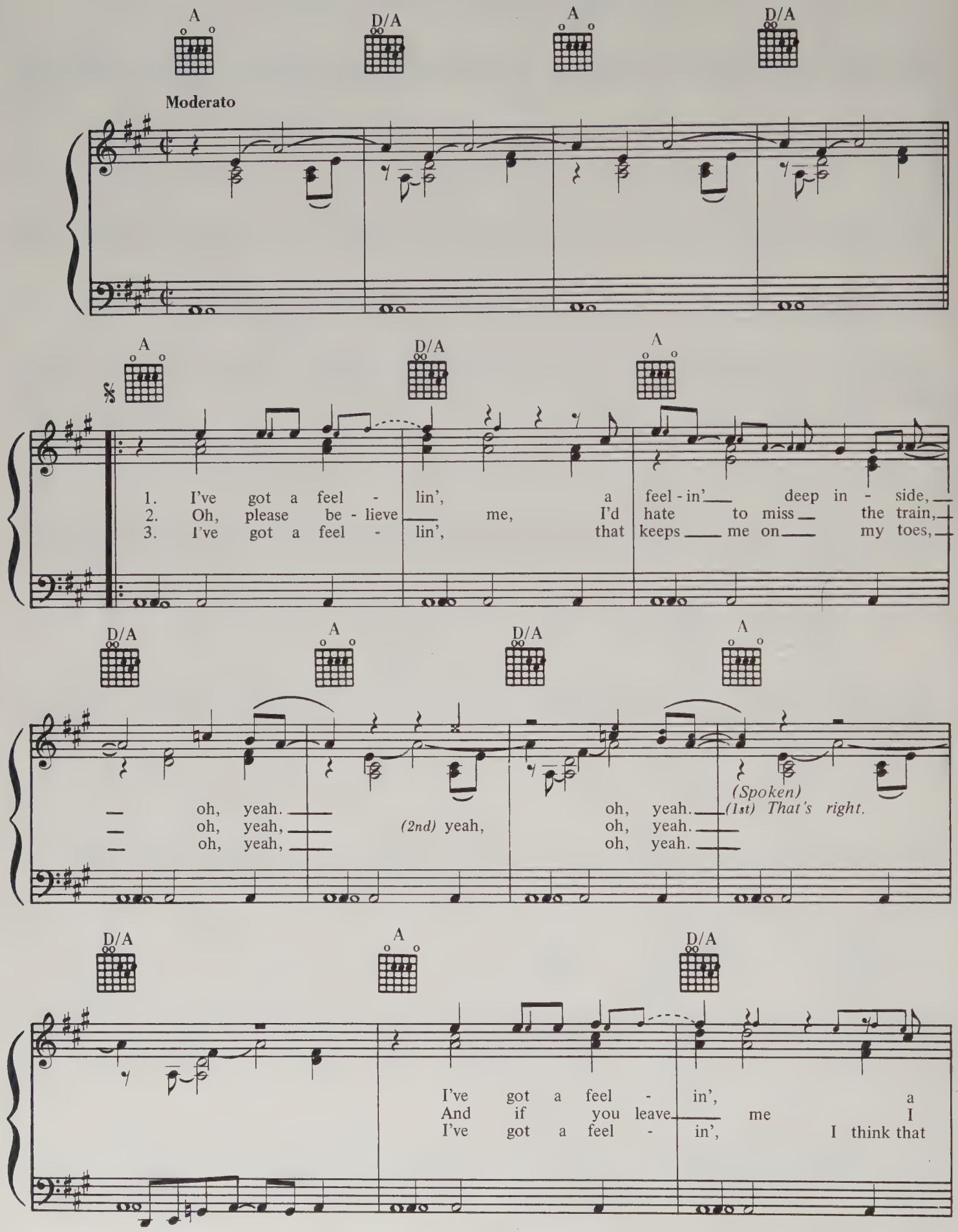

D7
er, That dirt - y, no good, rob - bin' Mag- gie Mae.
G
C
'Tis the part of Liv - er - pool
G
she re - turned me to; Two pound ten a week,
C
G/B
D
that was my pay.
(Fade)

I've Got A Feeling

By JOHN LENNON and PAUL McCARTNEY



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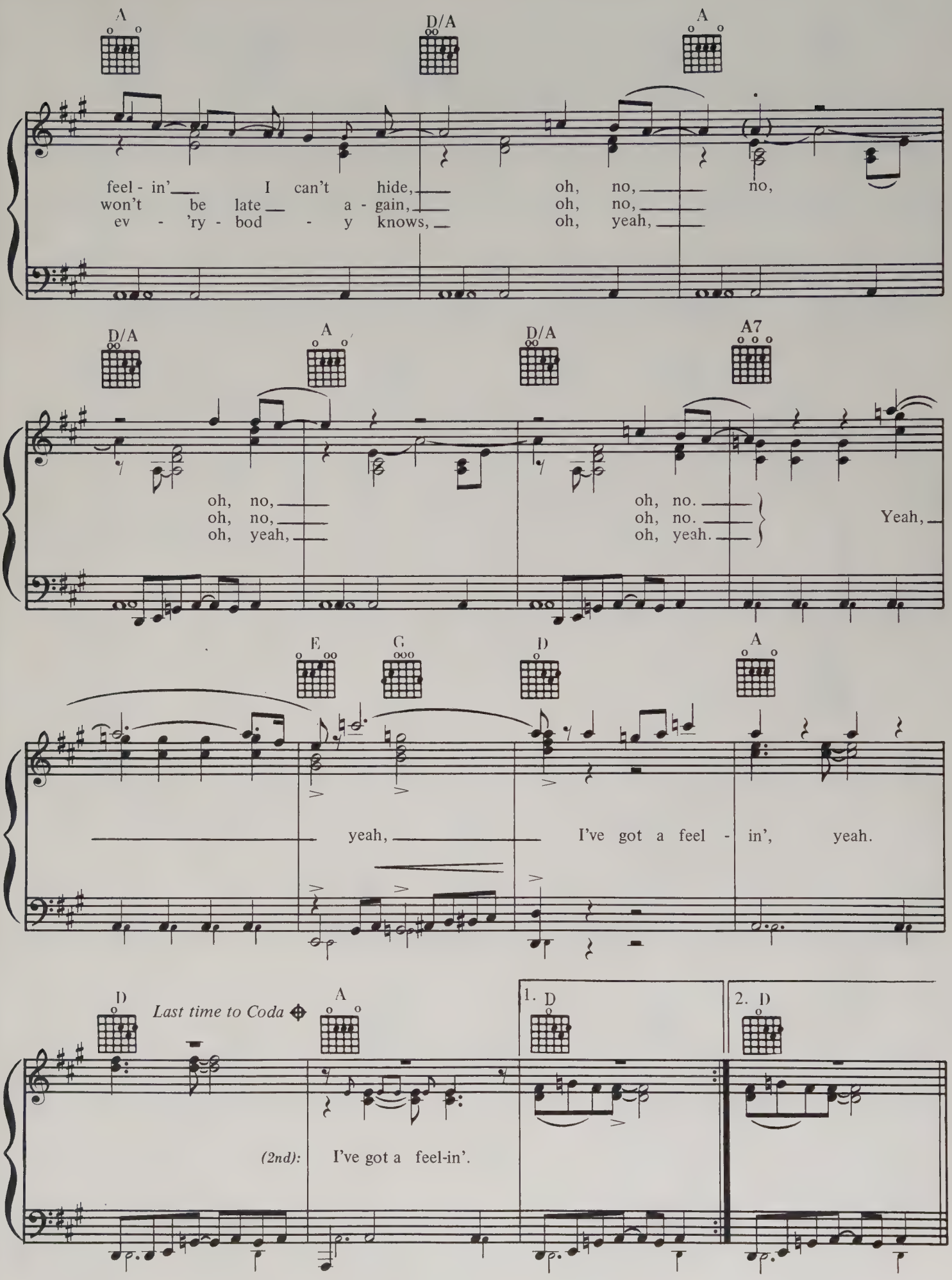
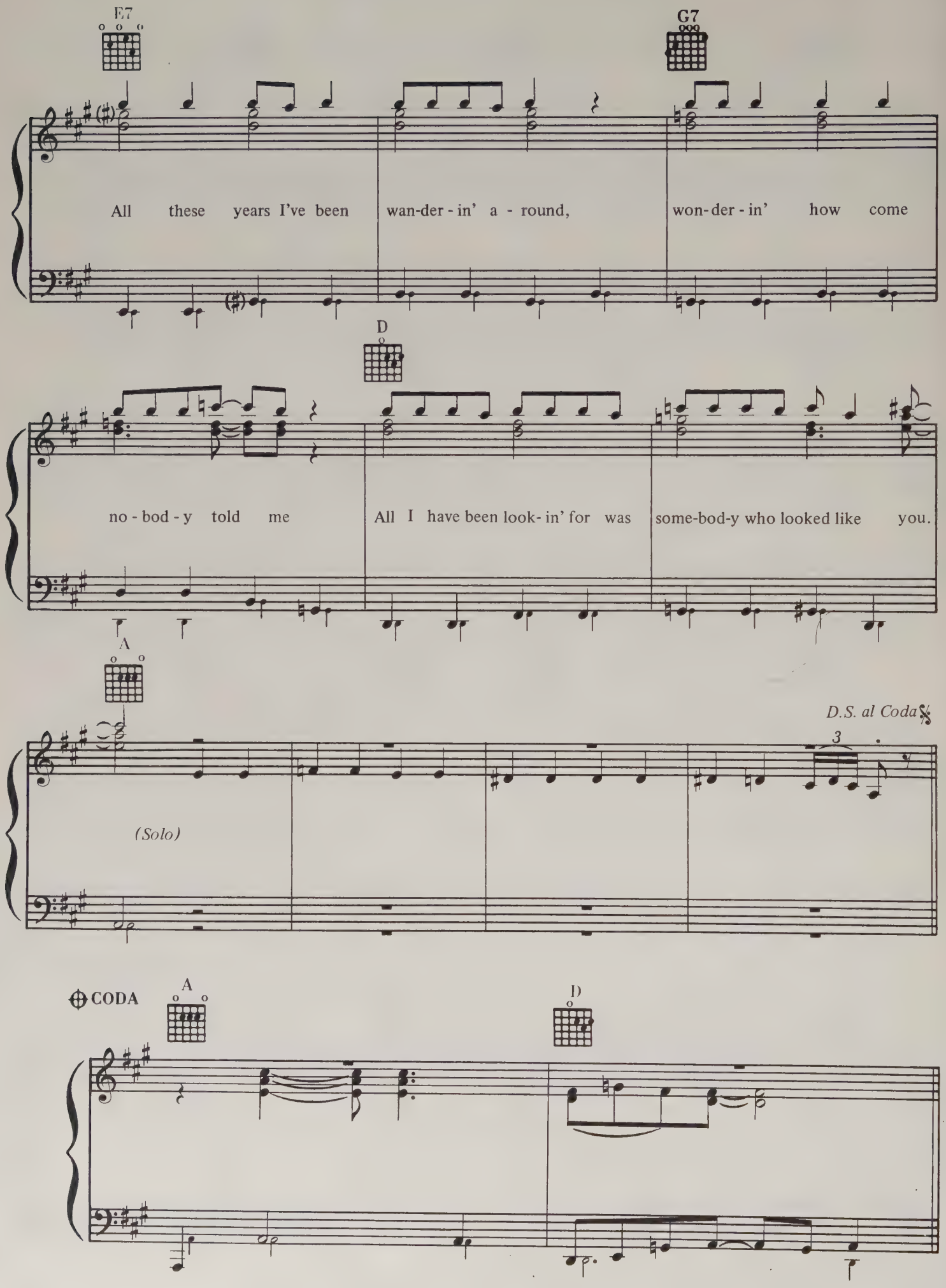
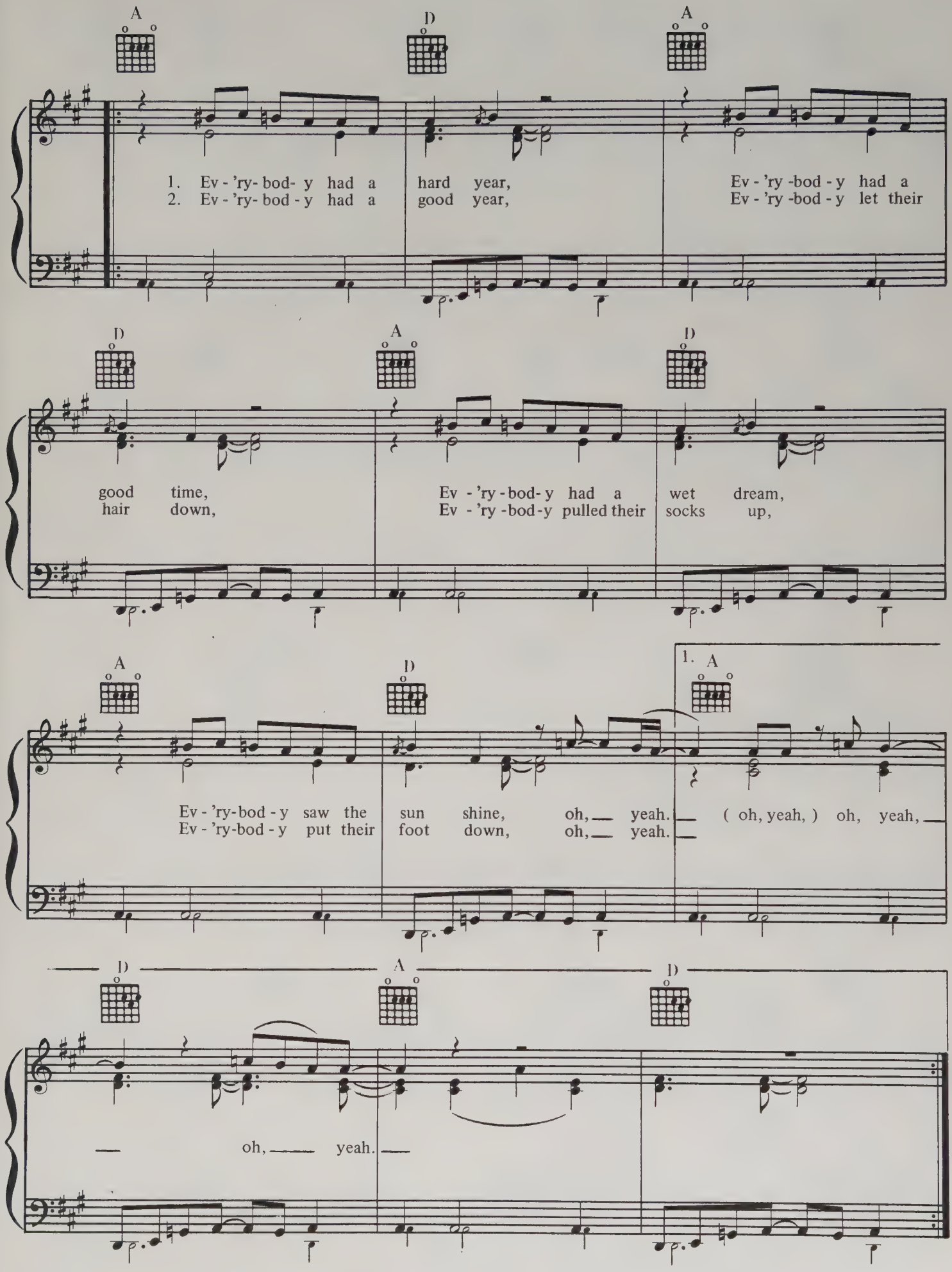
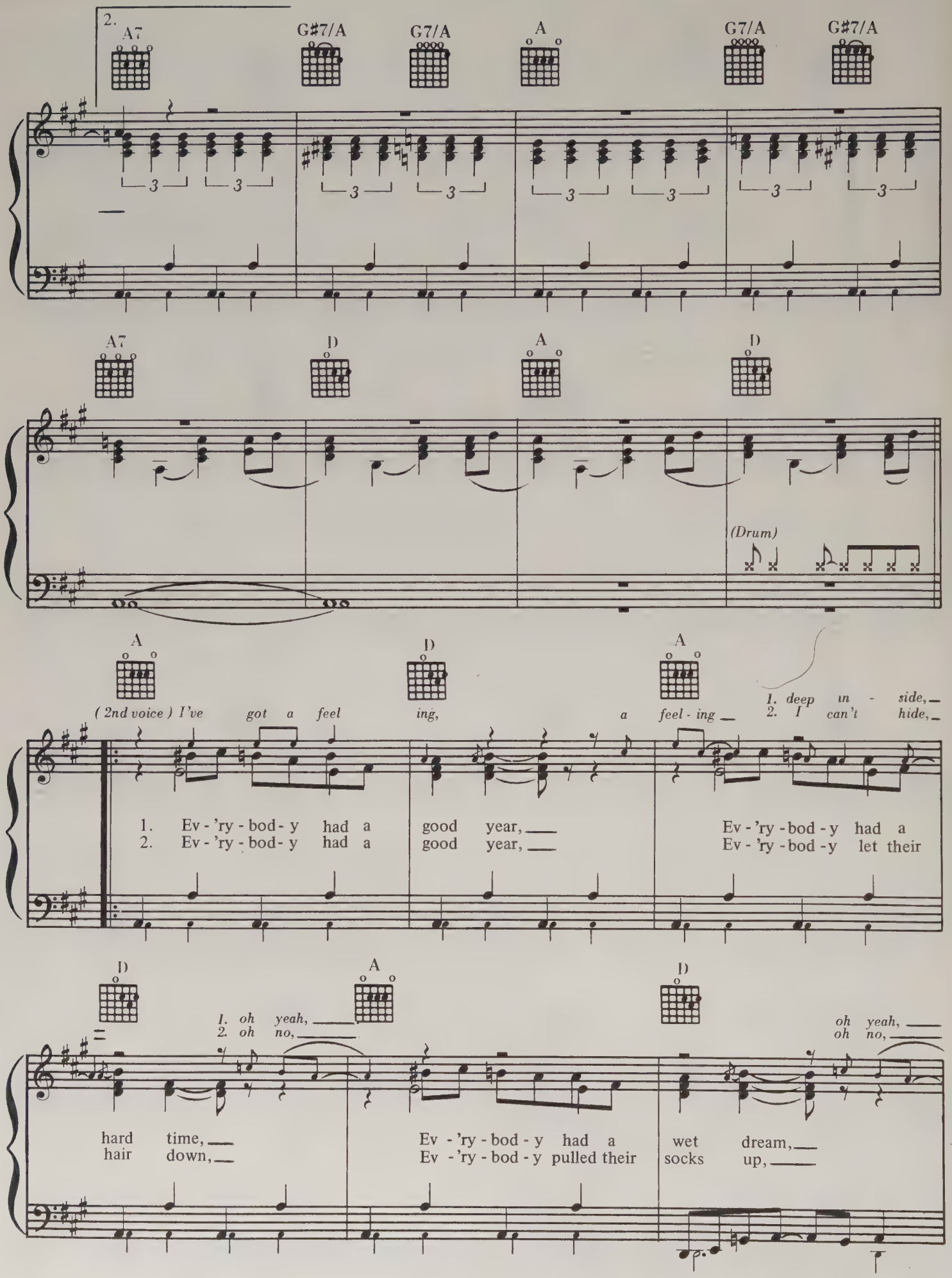
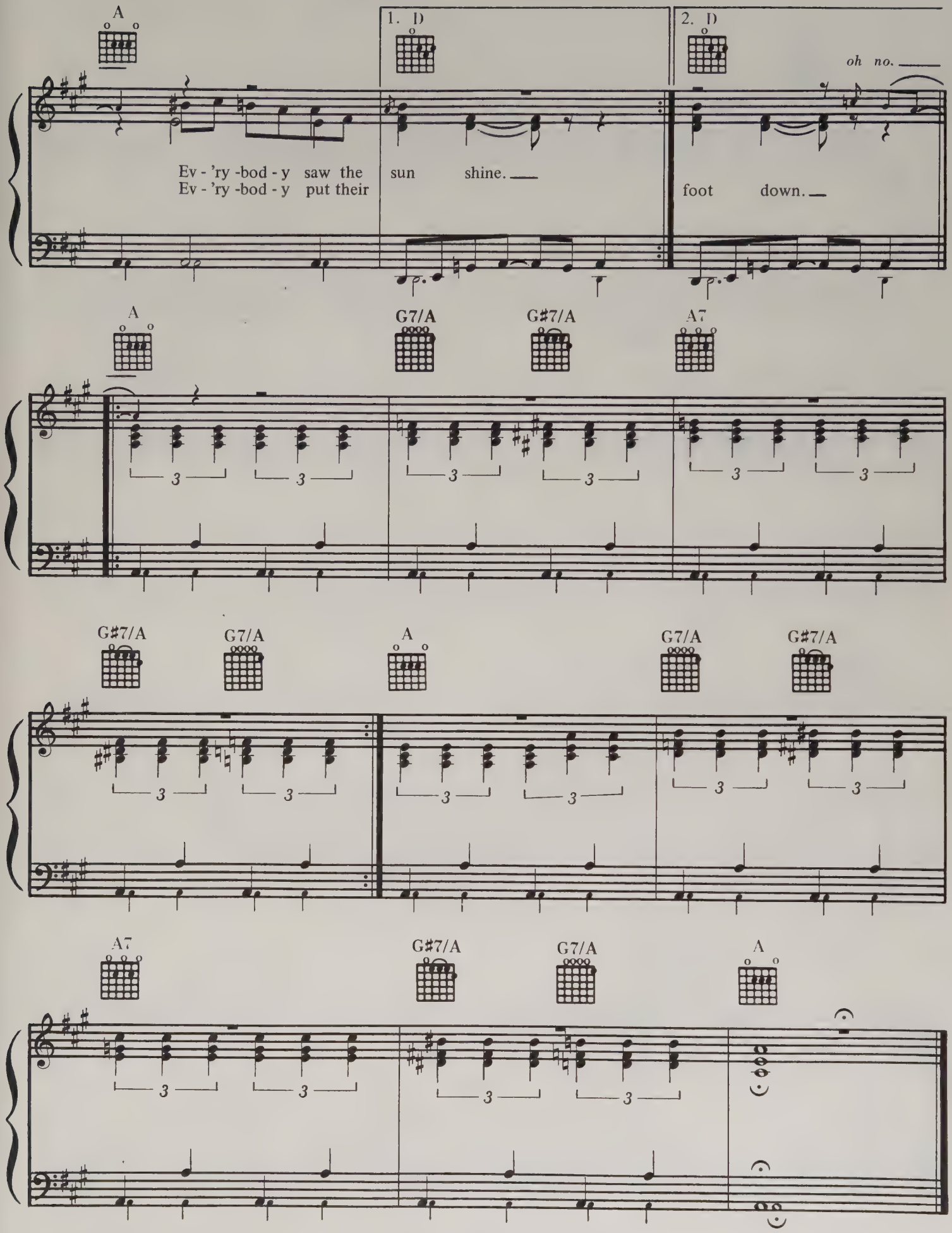

A
D/A
A
feel - in' I can't hide, oh, no, no,
won't be late a - gain, oh, no,
ev - 'ry - bod - y knows, oh, yeah,
D/A
A
D/A
A7
oh, no,
oh, no,
oh, yeah,
oh, no.
oh, no.
oh, yeah.
Yeah,
E
G
D
A
yeah,
I've got a feel - in', yeah.
D
Last time to Coda
A
1. D
2. D
(2nd):
I've got a feel-in'.


E7
G7
All these years I've been wan-der - in' a - round, won-der - in' how come
D
no - bod - y told me All I have been look- in' for was some-bod-y who looked like you.
A
D.S. al Coda
3
(Solo)
CODA
A
D

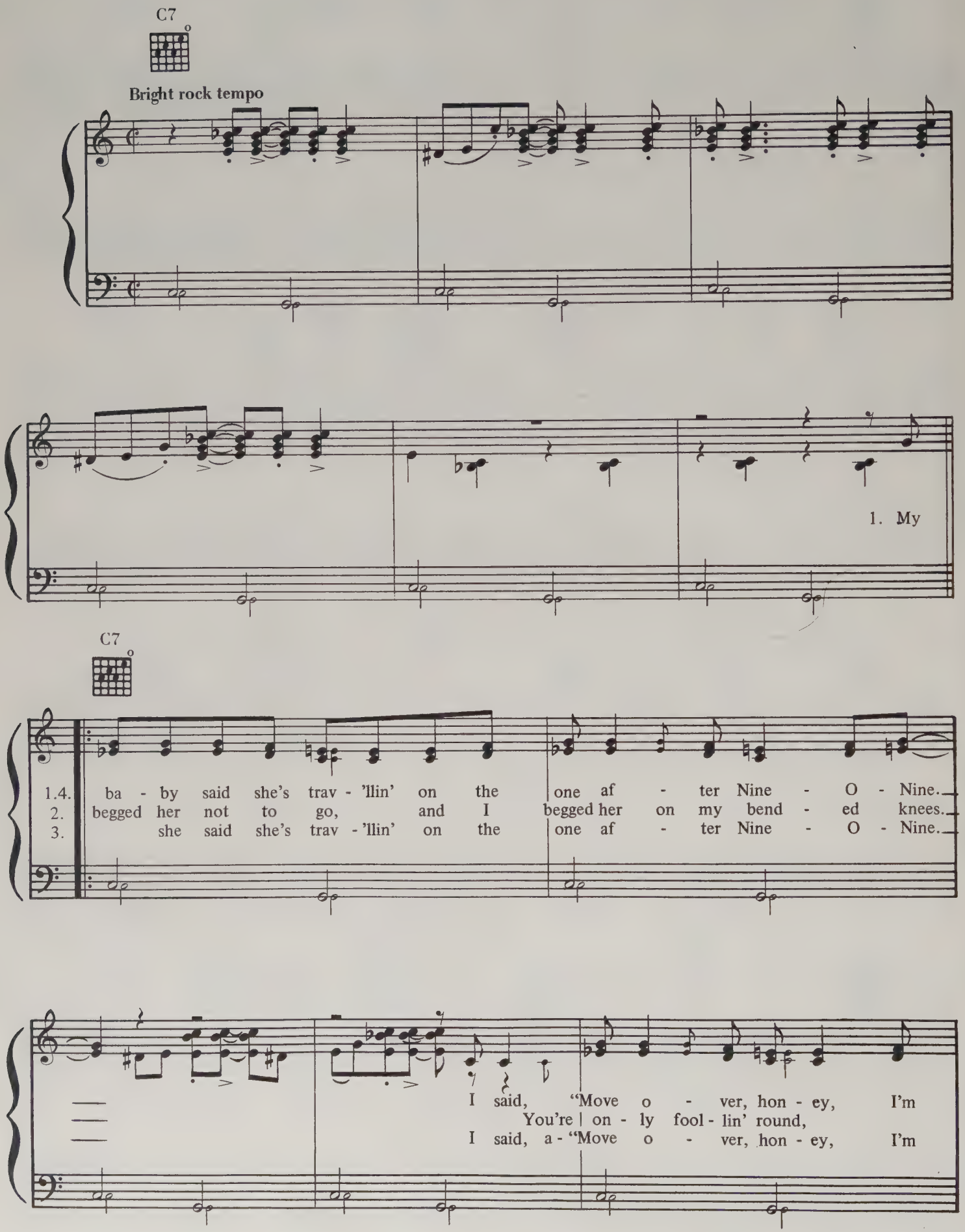

A
D
A
1. Ev - 'ry- bod- y had a hard year, Ev - 'ry -bod - y had a
2. Ev - 'ry- bod - y had a good year, Ev - 'ry -bod - y let their
D
A
D
good time, Ev - 'ry - bod- y had a wet dream,
hair down, Ev - 'ry -bod-y pulled their socks up,
A
D
1. A
Ev - 'ry-bod - y saw the sun shine, oh, yeah. (oh, yeah,) oh, yeah,
Ev - 'ry-bod - y put their foot down, oh, yeah.
D
A
D
oh, yeah.


2.
A7
G♯7/A
G7/A
A
G7/A
G♯7/A
A7
D
A
D
(Drum)
A
D
A
(2nd voice) I've got a feel ing, a feel - ing
1. deep in - side,
2. I can't hide,
1. Ev - 'ry - bod - y had a good year,
2. Ev - 'ry - bod - y had a good year,
Ev - 'ry - bod - y had a
Ev - 'ry - bod - y let their
D
A
D
1. oh yeah,
2. oh no,
oh yeah,
oh no,
hard time,
hair down,
Ev - 'ry - bod - y had a
Ev - 'ry - bod - y pulled their
wet dream,
socks up,


A
1. D
2. D
oh no.
Ev - 'ry -bod - y saw the sun shine.
Ev - 'ry -bod - y put their foot down.
A
G7/A
G♯7/A
A7
G♯7/A
G7/A
A
G7/A
G♯7/A
A7
G♯7/A
G7/A
A

One After 909

By JOHN LENNON and PAUL McCARTNEY


C7
Bright rock tempo
1. My
C7
1.4. ba - by said she's trav - 'llin' on the one af - ter Nine - O - Nine.
2. begged her not to go, and I begged her on my bend - ed knees.
3. she said she's trav - 'llin' on the one af - ter Nine - O - Nine.
I said, "Move o - ver, hon - ey, I'm
You're | on - ly fool - lin' round,
I said, a - "Move o - ver, hon - ey, I'm

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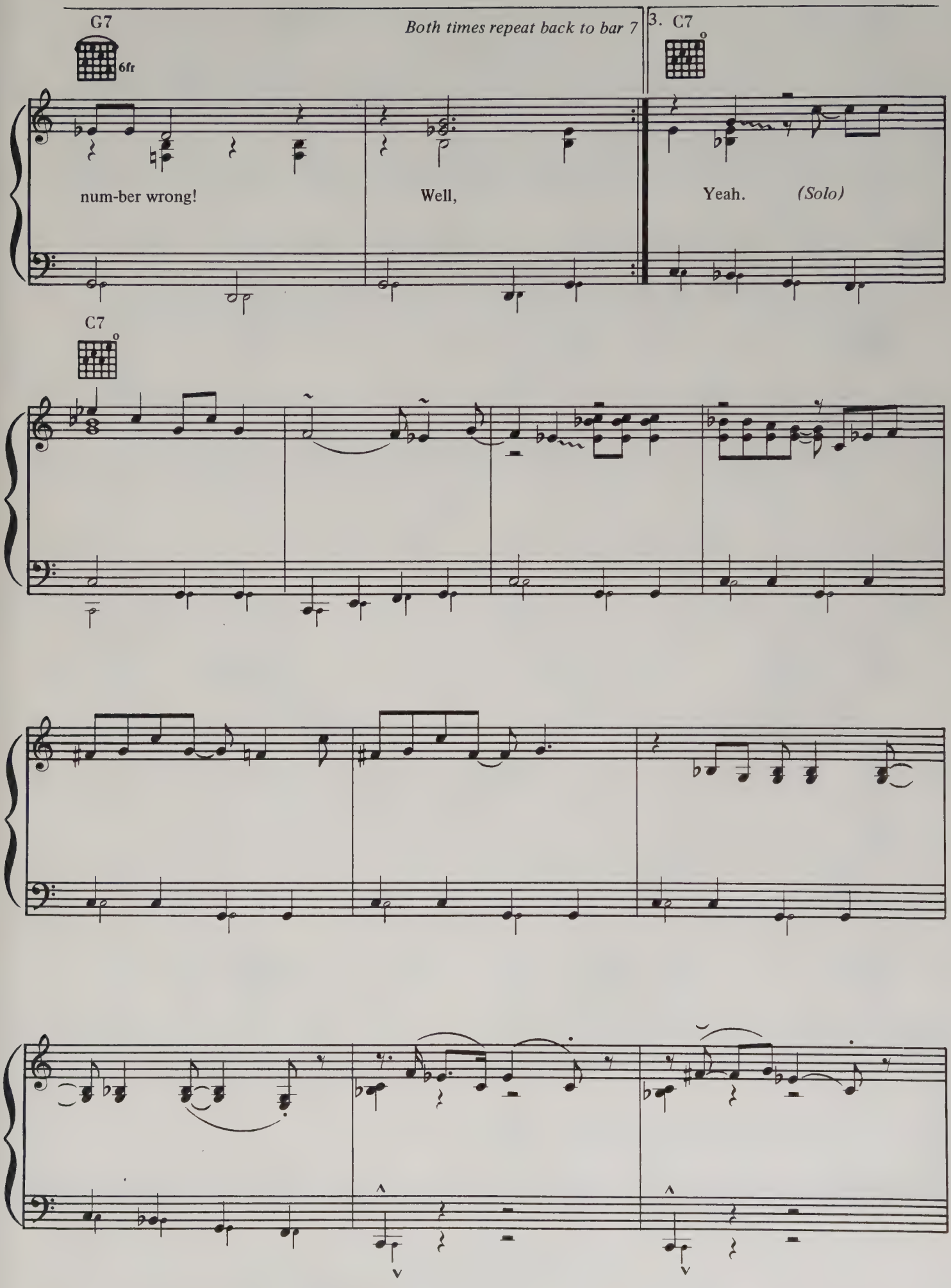
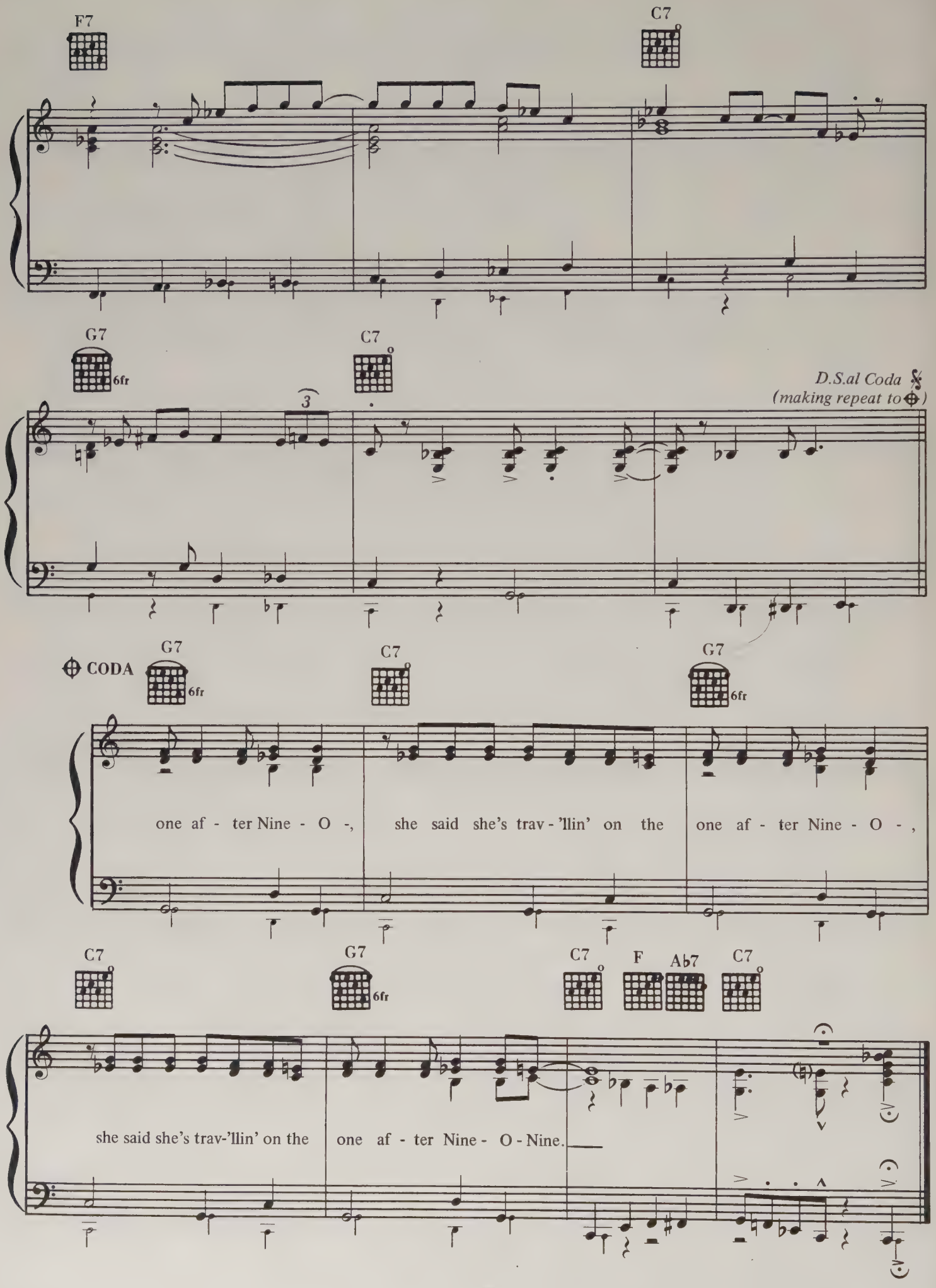
trav - el - lin' on ___ that line."
on - ly fool - in' round with me."
trav - el - lin' on ___ that line."
I said,
C7
(N.C.)
C7
(N.C.)
F7
"Move o - ver!" once, ___
"Move o - ver!" twice, ___
"Come on, ba - by, don't be ___
C7
Last time to Coda
G7
6fr
___ cold as ice!" ___
She said she's trav -'llin' on the
one af - ter Nine - O - Nine. ___
C7
1.
2. C7
2. I

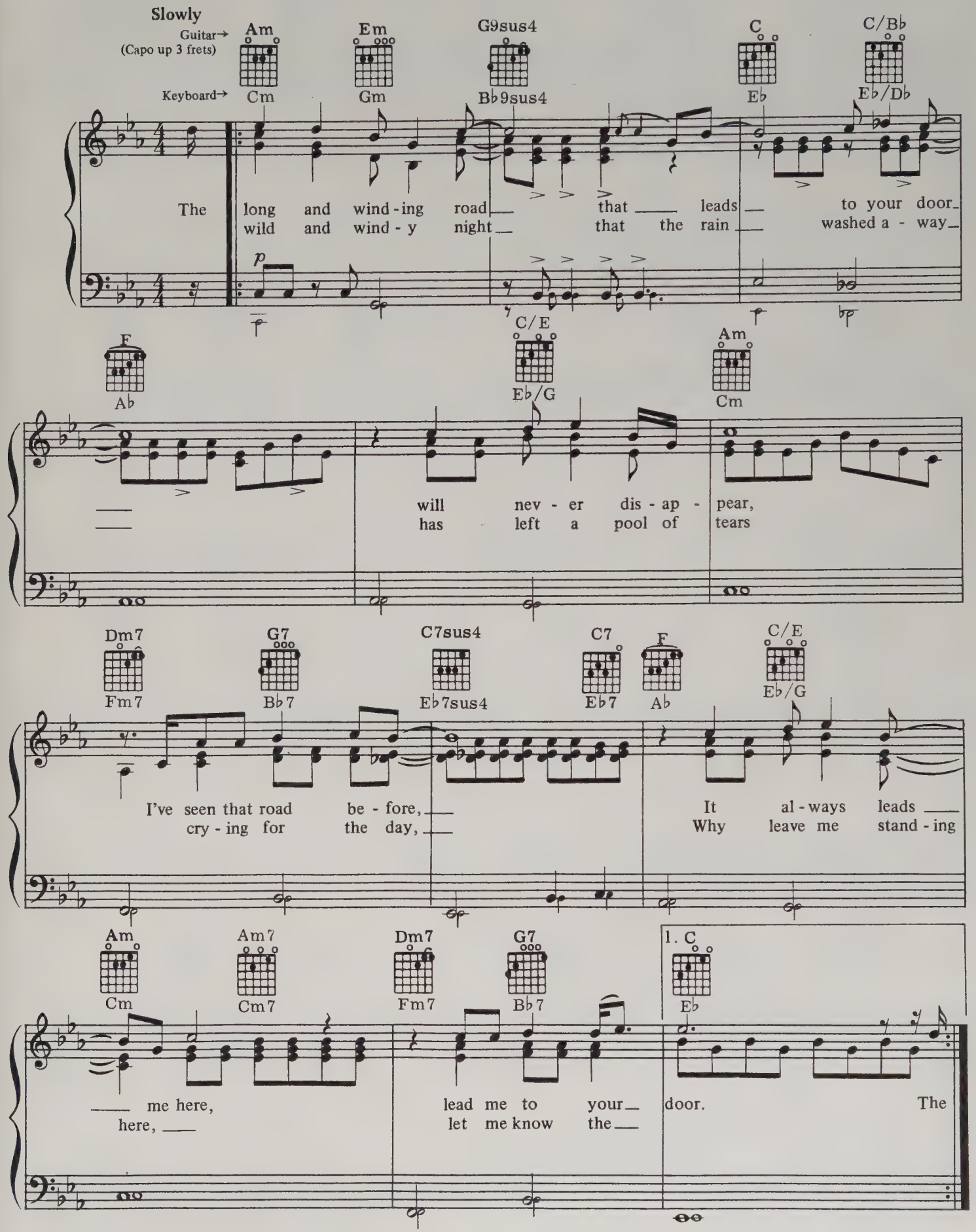
F7
C7
Picked up my bags, run to the sta - tion.
D7
G7
6fr
Rail - man said, "You got the wrong lo - ca - tion."
F7
C7
Picked up my bags, run right home.
D7
Then I find
I've got the


G7
6fr
Both times repeat back to bar 7
3. C7
num-ber wrong!
Well,
Yeah.
(Solo)
C7


F7
C7
G7
6fr
C7
3
D.S.al Coda
(making repeat to ⊕)
⊕ CODA
G7
6fr
C7
G7
6fr
one af - ter Nine - O -, she said she's trav - 'llin' on the one af - ter Nine - O -,
C7
G7
6fr
C7
F
Ab7
C7
she said she's trav-'llin' on the one af - ter Nine - O - Nine.

The Long And Winding Road

By JOHN LENNON and PAUL McCARTNEY



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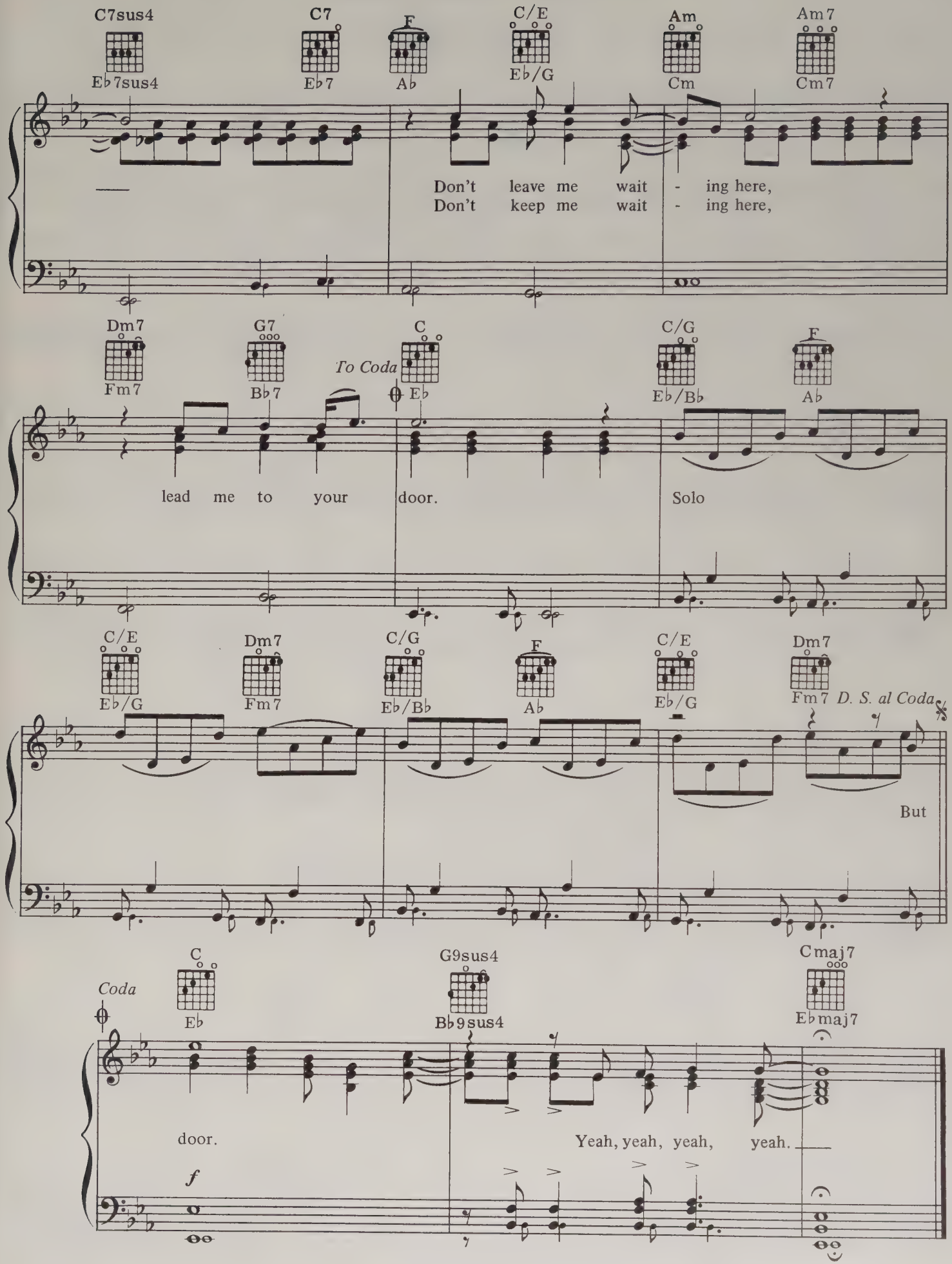
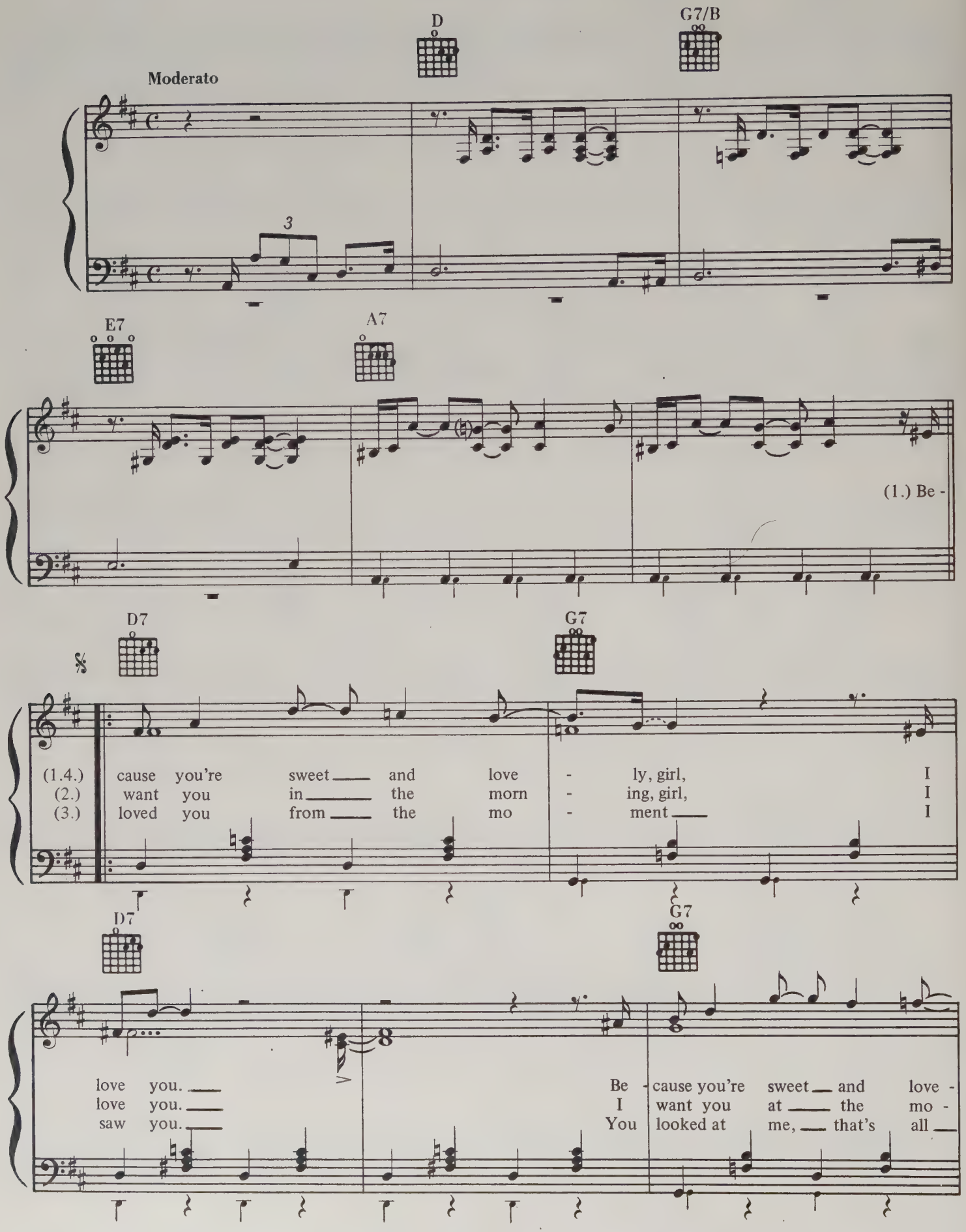
2. C
Eb
C/G
Eb/Bb
F
Ab
C/E
Eb/G
Dm7
Fm7
G7
Bb7
way.
Man-y times_ I've been a-lone__ and man-y times_ I've cried,
C/G
Eb/Bb
F
Ab
C/E
Eb/G
Dm7
Fm7
Am
Cm
Em
Gm
An-y-way_you'll nev-er know_ the man-y ways_ I've tried. And still they lead me back_
G9sus4
Bb9sus4
C
Eb
C/Bb
Eb/Db
F
Ab
to the long_ wind-ing road,__
C/E
Eb/G
Am
Cm
Dm7
Fm7
G7
Bb7
You left me stand-ing here, a long, long time a-go,__


C7sus4
Eb7sus4
C7
Eb7
F
Ab
C/E
Eb/G
Am
Cm
Am7
Cm7
Don't leave me wait - ing here,
Don't keep me wait - ing here,
Dm7
Fm7
G7
Bb7
To Coda
C
Eb
C/G
Eb/Bb
F
Ab
lead me to your door.
Solo
C/E
Eb/G
Dm7
Fm7
C/G
Eb/Bb
F
Ab
C/E
Eb/G
Dm7
Fm7
D. S. al Coda
But
Coda
C
Eb
G9sus4
Bb9sus4
Cmaj7
Ebmaj7
door.
Yeah, yeah, yeah, yeah.
f

For You Blue

By GEORGE HARRISON



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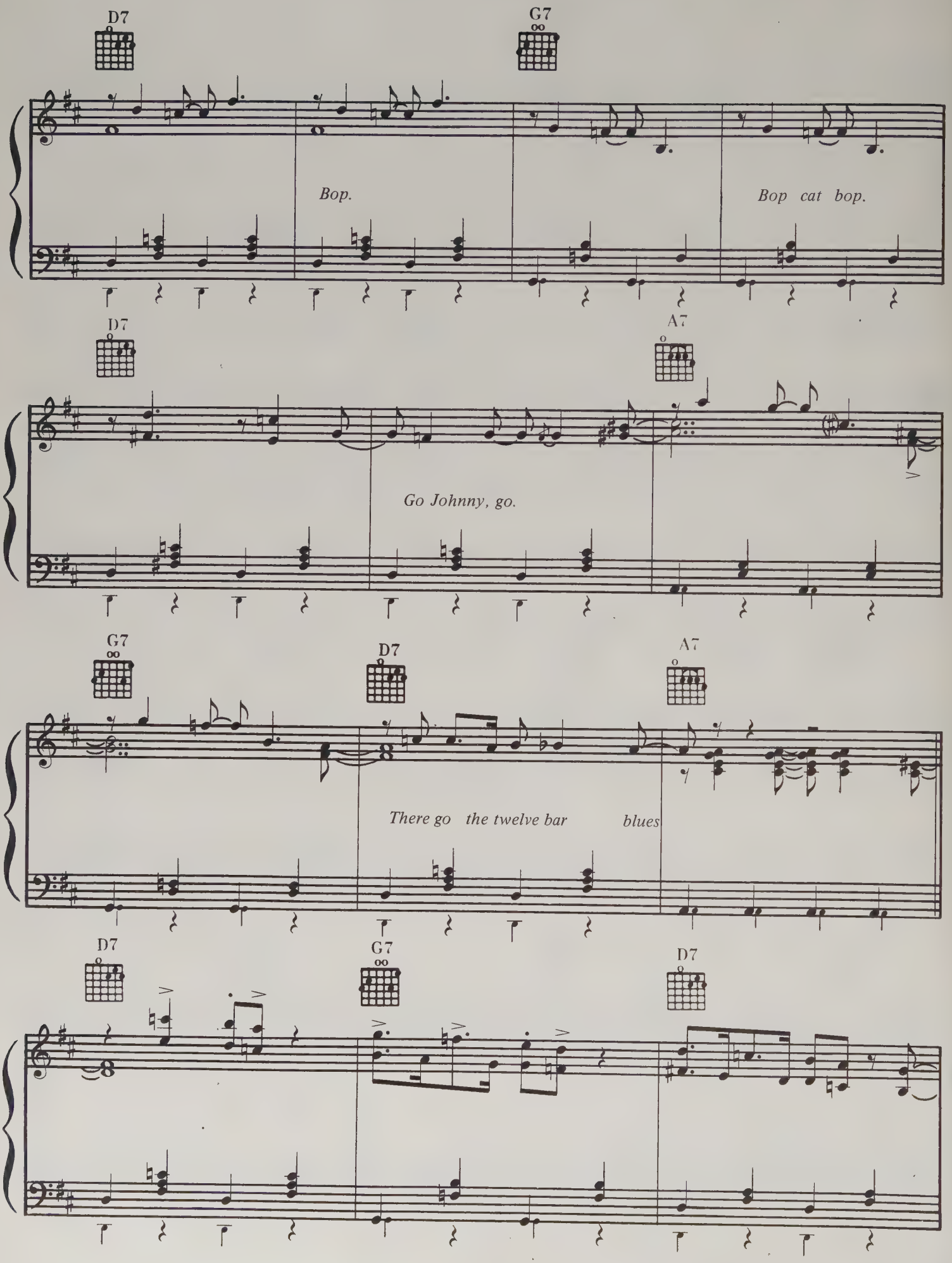
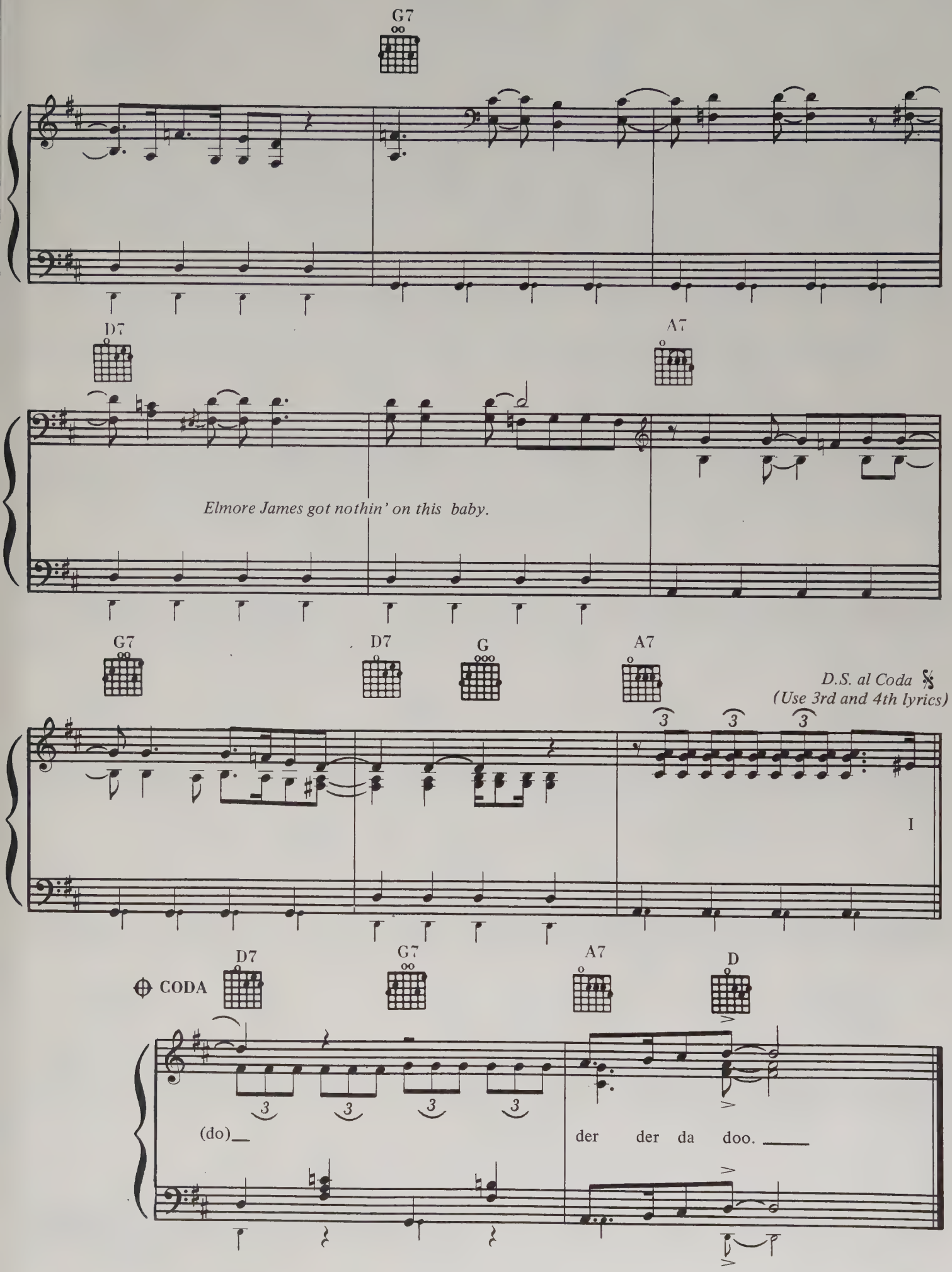
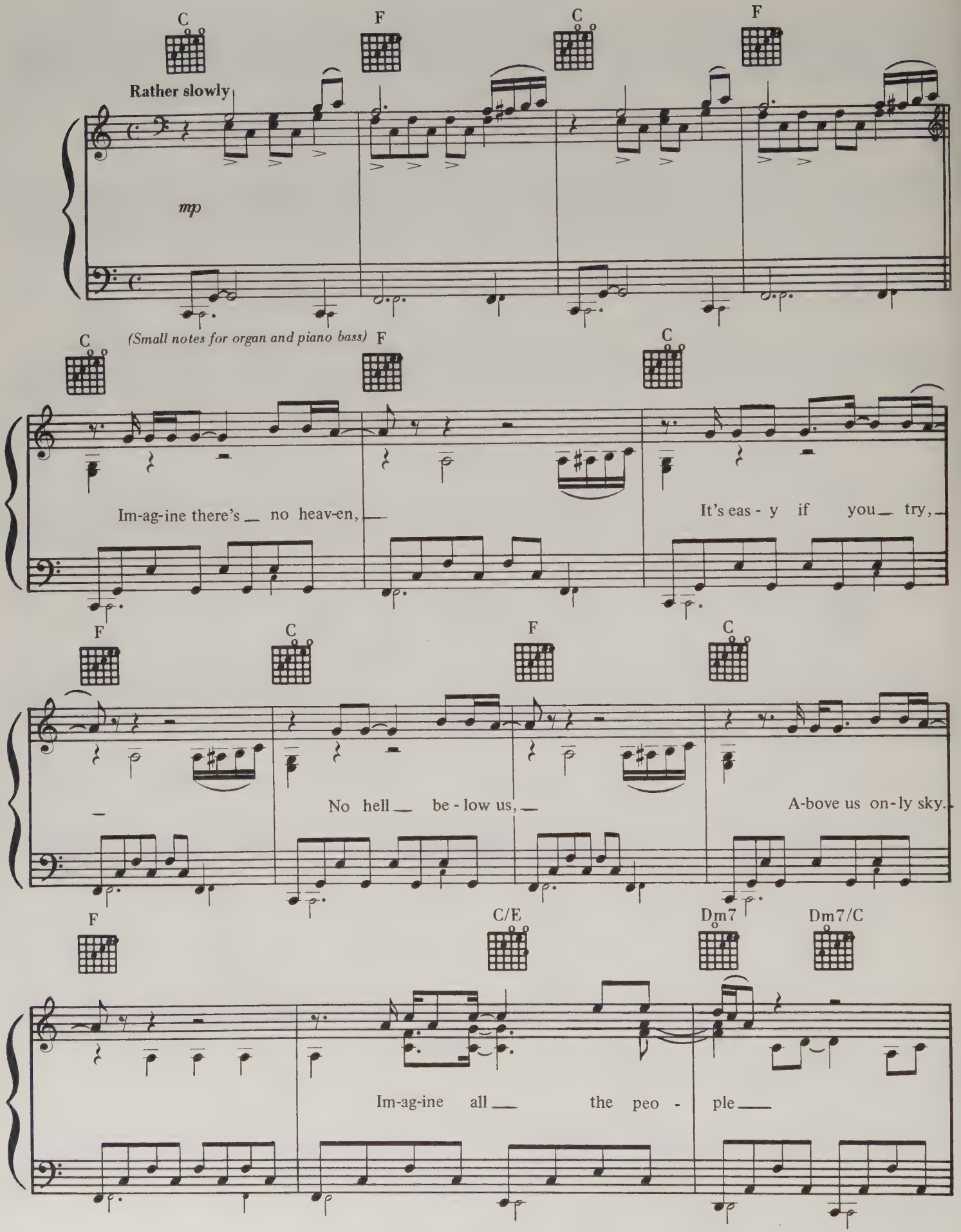
D7
- ly,girl, it's true.
- ment I feel blue.
you had to do.
I
I'm
I
A7
G7
4th time to Coda
love you more than ev - er girl, I do.
liv - ing ev - 'ry mo - ment girl, for you.
feel it now, I hope you feel it too.
(last time to Coda)
(to 2nd ending)
1.3. D7
G7
A7
2. D
(repeat to 2nd lyric)(2.) I
(repeat to 4th lyric) (4.) Be -
A7
D7
G7
(Solo)


D7
G7
Bop.
Bop cat bop.
D7
A7
Go Johnny, go.
G7
D7
A7
There go the twelve bar blues
D7
G7
D7


G7
D7
A7
Elmore James got nothin' on this baby.
G7
D7
G
A7
D.S. al Coda
(Use 3rd and 4th lyrics)
I
CODA
D7
G7
A7
D
(do)
der der da doo.

Imagine

By JOHN LENNON



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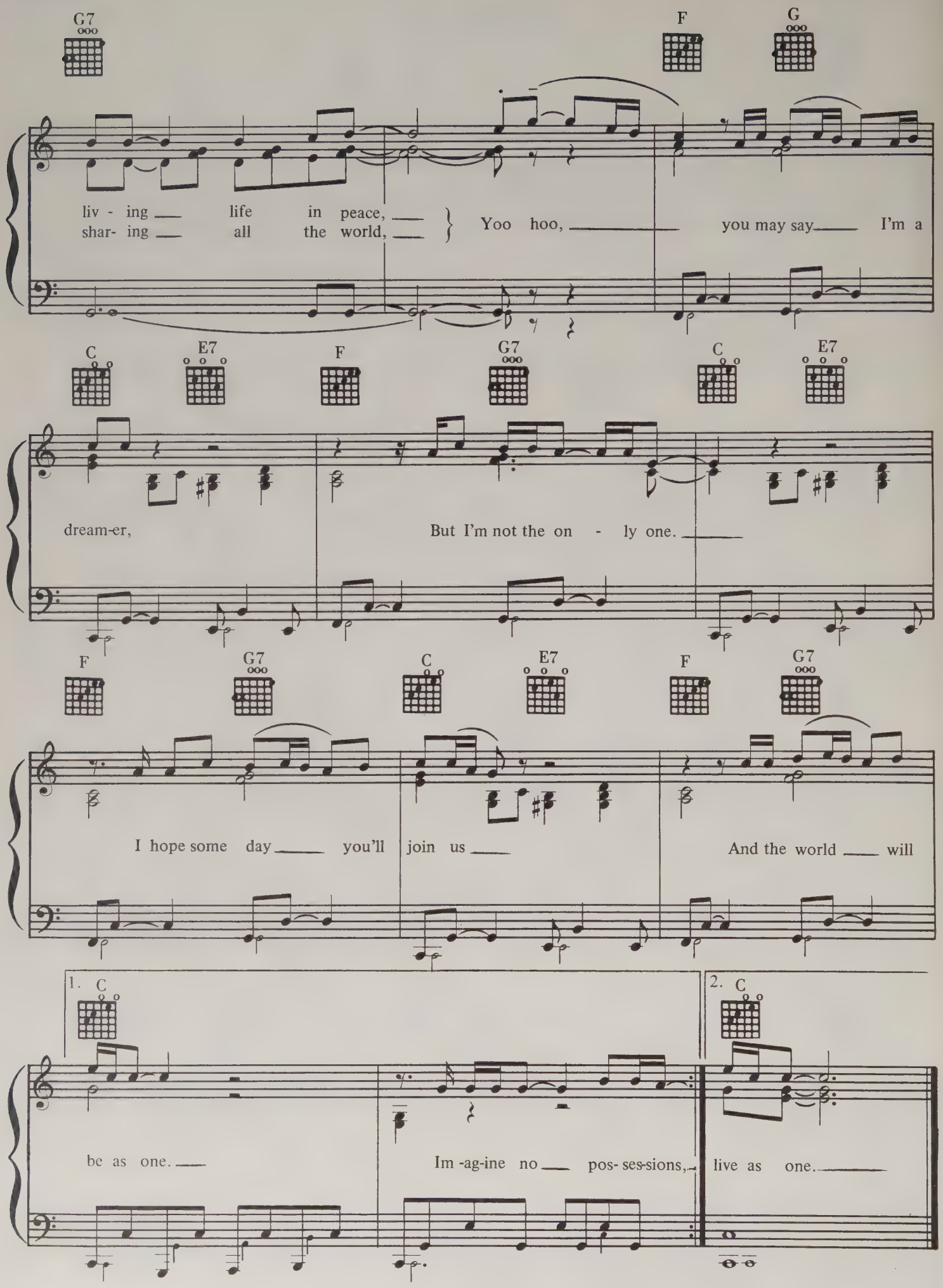
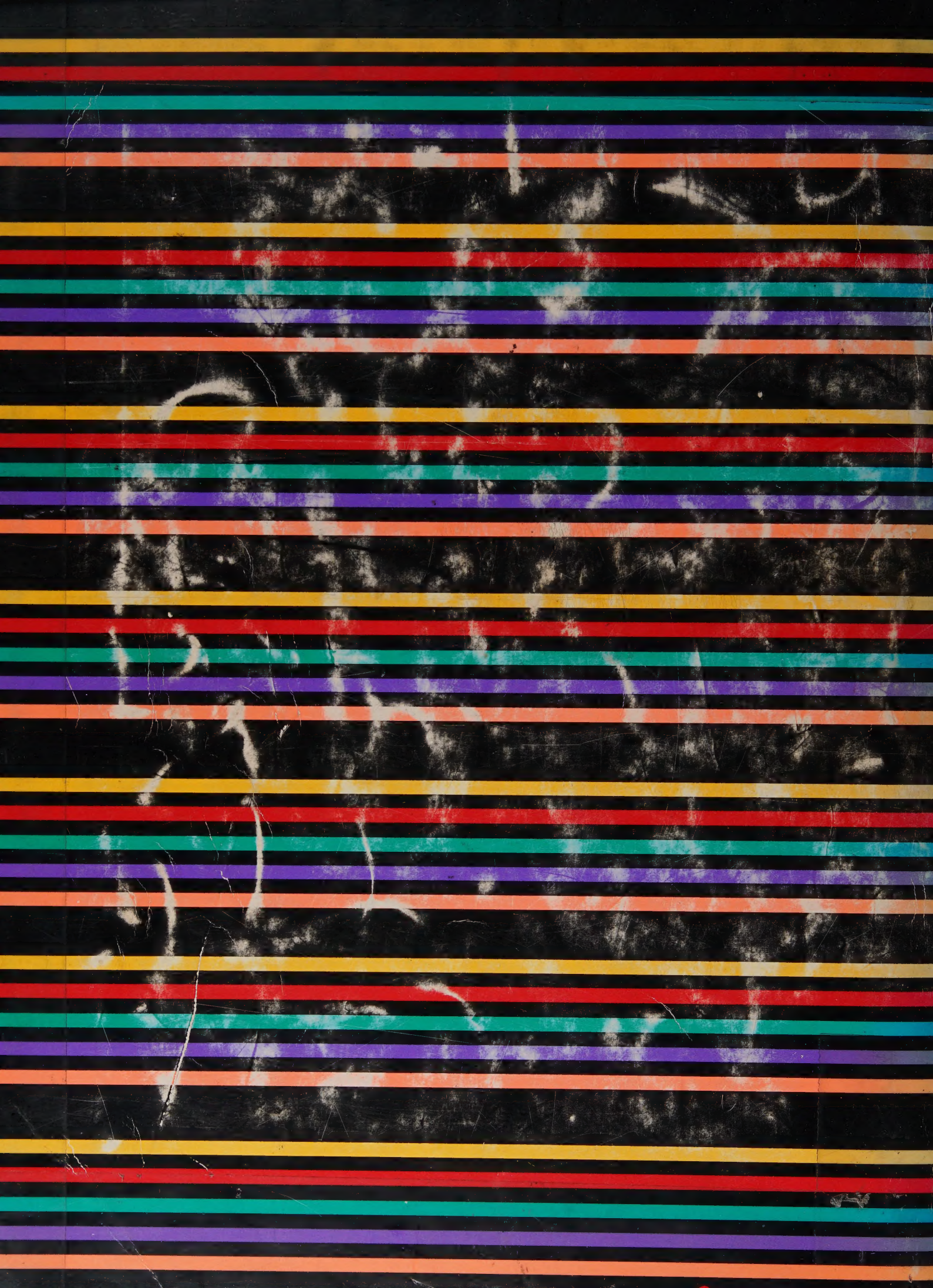
G7
C
liv - in'_ for to - day,_ I - hi._ Im-ag - ine there's no_coun-tries,_
F
C
F
It is - n't hard_ to do,_
I won-der if_ you_ can,_
C
F
C
3
3
Noth-ing to kill or die_ for,_
No need for greed_ or hun - ger,_
And no re - li - gion_ too._
A broth-er - hood_ of_ man._
F
C/E
Dm7
Dm7/C
Im - ag - ine all the peo - ple_
Im - ag - ine all the peo - ple_


G7
F
G
liv - ing life in peace,
shar- ing all the world,
Yoo hoo, you may say I'm a
C
E7
F
G7
C
E7
dream-er,
But I'm not the on - ly one.
F
G7
C
E7
F
G7
I hope some day you'll join us
And the world will
1. C
2. C
be as one.
Im -ag-ine no pos- ses-sions,
live as one.

And in the end

The love you take

Is equal to the love you make...

By John Lennon and Paul McCartney

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